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way through

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## The Masthead

Two obsaure objects of doars left through The Wer's attention to the control of the measure of producing liberation anisotronic originating an Chrisa. One, an official of the man or all do correspondent Store Merita, who is a strain and could be the Theorem counsilers of the religious sectoral Bob (plan nailed with the interior infection control District Data glove in the clore" in his measurement of the religious sectoral Bob (plan nailed with the interior infection control District Data glove in the clore" in his measurement of the control of the contro

The object that opps out of the box looks dissponitingly plan (see petture, path) even though, at a glance, it might herein by pass for a far more expensive soundood. But where the batter currently beasts capacities of up to 600b and 15,000 songs, RMS is far more modest device houses a tray chilp containing just after of their own booss. The sound quality, issuepfiatingly, is no better than what you would expect from the now desirite chains the transaction radio correction of the part of their part of their part of the part of t

Machine has a primitive toggle with which to navigate its nine loops.

These, then, are the crude base materials from which FM3 have manufactured an extraordinary piece of sound art. Not since Die Tödliche Dons's Chore & Soli - consisting of a tiny record player normally housed in a talking doll's chest and a set of eight 2" records to play on it - has a group gone to this much trouble to mass produce a work that incorporates both the music and sound carrier through which it must be reproduced. And just as Done did with her tiny discs. FM3 out their loops to take full advantage of the poor reproduction of their Buddha Machine. Each loop contains a single simple sound, which the duo defity manipulate by increasing its volume until it distorts; then they bring it back down again. And that's it. Yet the impact of FM3's loops, with their shoddy timbres disintegrating and regenerating with each turn of the cycle - a punning some metaphor for reincarnation, perhaps? - is powerfully affecting. enveloping listeners in the sanctuary of their near

electrophing liberies in the salictory of order indeal allors spaces.

Another chiracteristic of FMS's bisaful loops is, of course, that they'll run and run – at least so long as the batteries hold out.

CHRIS ROWN



## WIRE

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## SAUL WILLIAMS Black Stacey

One of the stand-out tracks from Sau's higgly acclaimed self-office second altern, 'Basis Stony' is now released as a single featuring errors from The Blug and benecoptain. The CD single also features a minite of "Last Of Demands" by Krd506.

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## Letters

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## South Bank Letdown

Dierro Henry, John Rutcher, Ohillo Corner, Davilne Oliveros, Kerth Rowe, Charlemagne Palestine, Christian Fennesz, Vicki Bennett, John Oswald, Disinformation, Lee Ranaldo, Axel Dörner, Ikue Mori, Steve Noble. Eliane Racigue, Martin Tetréault, Steve Beresford Blechtum From Biechdom, Toshimaru Nekamura, Jean Hervé Peron, Walter Mrechetti, And those just off the top of my head. Where? The South Bank Centre When? At London Musicians' Collective's Annual Festival under the auspines of land with the financial support of) then New Music programmer David Sefton. A few years back now, before the marketing-led rot. belatedly observed in The Masthead (The Wire 258) net in But the editor's reluctance to name names in surely symptomatic of a generalised restraint which not only characterises the always too-polite cosmopolitan audience, but which also has at length allowed an uncritical acceptance of restablish mass classical dress. Dissecting Soundscarces And Songs Of GW's America (ie pretending everything older than five minutes ago is somehow high art) to dominate the area of subsidised live music, Meltdown, Ether and the Barbican's Only Connect are merely the local market leaders. Well, in the case of Letdown, the person to name is Glenn Max. SBC's 'director contemporary culture', It was he who enemetically saw through a programme desirned to "etiminate" this word) the LMC Festival and similar interventions from SBC's programme. Henceforth only orchestral Techno hits, mime festivals, classical baby boogle and session men playing the 'golden hour of' forgotten-but-not-gone pop stars were deemed worthy of this artistically bankrupt institution. the imminent closure of which can only be welcomed. could use the Bush quotes on some of the tracks as Don't bother reopening your utterly risible efforts will not be missed. But why does The Wire legitimise this. grap? Are we really meant to think those behind the Brechtnacht are sincere, or that what they do touches our lives as lied by their marketing team, they any all the way to and from the South Bank? Dumbly manhandling The Threepenry Opera, or (in the case of the arts centrel fronting an overpriced, middle-aged farrage of a 'Hal Winnabe' jamboree with a once hip also ran flown in from America (so daringl), merely constitute perticularly crass forms of product plecement, it's not just London; as far as Brecht, Weitl, Fisler Blake, Brian Wilson, et al are concerned. even the dead deserve better! The Wire is right; the living should demand it. Ed Baxter LMC producer (retired), via email

## Out of cold storage I enjoyed the feature about Cold Storage (Once Upon A

Time in Bruton, The Wire 258). In the mid-1980s I recorded there with my band, The Palace Of Light, certainly the most conventional of the studio's regulars. I remember one particular session, on my 23rd birthday, when a few of us were recording a track for a Sed Barrett tribute album. There were sheats of metal benany from the ceiling of the live room, left over from a Test Department session. As I was recording my quitar part, a white and brown rat came out from behind an amp and looked at me. It was that Mark Brend via empil

## Pax treatise

I co-produced and edited the Voices in The Wilderness: CD, and it saddens me to read a review (The Wire 256) of it so off-based. The purpose of art criticism is multifaceted, and I believe strongly in the analysis, insight and role it plays as part of the cultural conversation. But it takes time and reflection. Brian Marley, if you are going to pan an artist, please at least set the sons they contributed to right. Otherwise, your feedback can't be considered with any due respect. (Ernesto Diaz-Infante sang vocals on The Neshame Alma Band's "Soldiers' Hearts" and not Slow Poisoner's "The Red Eyed Agents Of Satan Have the Upper Hand".) As well, if you think the American Christian right

booster material' within the context of an album with this title... well. that would be a most fascinating modern appropriation for us to witness The concept that seemed to fly right over your head is that the tracks on this CD are laid out as a composition or a 'song cycle', and are to be interpreted collectively and not solely on individual merit. Whether any single track reaches your standard of "a social or musical ideal" or whether it will later be assimilated into "the canon" reflects more about the shortsuthledness of your personality than anything else. Hopefully, we are all still around in the war 2012. to dain pleasure in the "pagon" as opposed to being bombed to ashes.

You clearly chose to miss our intention, and for what atm I do not know. The "point of view" that you felt

'needs to be introduced', we couldn't have laid out more clearly in the liner notes as a "document of dissent, a plea for peace, a push against complacency, and a reminder to not be silent during these times" A reviewer certainly has the prerogative to not like what he or she is reviewing, but when reviews are done hastily (perhaps to meet a deadline?) or with premeditated biases, they reflect only a disheartening sum of the times for those of us who us who aren't cyclical about the power of art to affect consciousness. Mariorie Sturm Pax Recordings, USA

Apologies to Erresto for the misattribution. But I stand by my review. The CD may be a song cycle, but some of the songs work less well /musically and politically) than others and it would have been remiss of me not to say so - Brian Marley

## Everything is permitted

Given the small number of experimental music festivals in the UK, I note with disappointment that The Wire has not reviewed Stirling's Le Weekend Festival from May this year. Me and my mates travelled up from the Tyne and entered into the heart of an underground in Central Spotland to check out what the evers, one of the most innovative music festivals account - Wire's words, not mine - was all about. We were gobsmacked, pleasured, thrilled and temporarily deafened by some of the most fantastically weird and beautiful music. We were offered a veritable feast of three gigs a night, over four nights. Starting with The Oream Aktion Unit's radical glutar noise improvisation to Dredd Foole's fire-in-your belly crackly emotion and ending with Otomo Yoshinide's influential and spectacular New Jazz Ensemble, with loads more in between, it made you realise that you were witnessing a masterpiece music event. Le Weekend was an event of high emotion for me that reminded me of an old Persian saving: "Whereas nothing was once permitted, now everything is possible." Johnny Smythe Newcastle

### Corrections Issue 258 The Flying Lizards pictured in the Once Upon

A Time in Roston feature are David Cunningham and Arabella Marshall, not Deborah Evans. Issue 256 On The Compiler page, the photo of Jan Anderzen should have been credited to Jonna Karanka.

## The Joined-up World of The Wire

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## Bitstream

News and more from under the radar. Compiled by The Trawler





Jem Finer, the former member of The Pozues who in music, is the recipient of the first New Music Award donated by the UK's PRS Foundation. He will receive £50,000 to realise a new "post-dirital work" entitled A Hole In The Ground, the sound content of which will be generated solely by the planet and its weather systems. The jury panel included Annuddha Das from Asian Dub Foundation, writer and correction Stewart Lee. Late Amotion presenter Venty Sharp and composer Anne Dudley, A Hole In The Ground will be situated In a deep shaft in the countryside, into which bowls of varying sizes and heights will be placed. As water drips into these bowls, the beli-like resonance and tonal variations will be transmitted through a brass horn, rising 20 feet above ground level. Finer took his inspiration from the water chimes of Kyoto. www.preferentiation.co.uk.po. After years of extreme reclusiveness, Jandek is developing a Demo Suzuk-like enthusiasm for the road. He has a series of concerts set up in America in late August and early September in Austin, Texas: Tulane University in New Orleans (supported by MV + EE Medicine Showl; and in New York, where Loren Connors will be among those on the bill. He will also be playing in the UK on 1B October at St Giles In The Fields London, with Chie Militar supporting and more acts to be confirmed, www. wegottickets.com >> 30 years after they first formed and still in mid-flight, Pere Ubu return with a UK tour, in which they will showcase material from their upcoming album, tentatively entitled Electricity, while their 12th studio album. St Arkansas, is rereleased on 5 September, Wire writer and sometime Pale Boy Kerth Moliné is now a permanent Libu fixture, taking over from prisinal authorst Tom Herman, who refined earlier this year, leaving singer David Thomas as the sole link with their beginnings >> Beneficiaries of the Franz Ferdinand Factor: The Fire Engines have reformed, in the wake of the present predilection for all things contact in New York. A two soundtrack will be recented

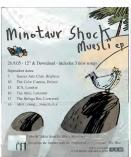
Scottish, abrasive, Postcard and post-punk, They also release Codex Teenage Premonition, featuring a clutch of unreleased tracks from their brief but intense 18 month existence in 1980-81, during which time they were famous not just for the Beetheartian astringency and hyperactive frenzy of singles like "Get Up And Use Me", but also for playing 15 minute sets. Theirs was a brave attempt to reconfigure the way rock music was played and spoken about, and put it on a fresh crash course for the BOs as Free Immhorist Albert Mangelsdorff died on 25 July, aged 76. A key figure in

the German jazz and Improv scene, his career began in the 1950s, and in 1962 he recorded Animal Dance with The Modern Jazz Quartet's John Lewis. From the late 60s operands be pushed alread with his properand 'multiphopics' technique, hest showcased on the classic LP Trombirds (1972), and which also formed a crucial intradient in the sound of the revolutioners ensemble Globe Unity Orchestra alongside such key figures as Peter Brötzmann and Alex Von Schlappenbach. More recently he played with a wide variety of free lazz groups and was appointed director of the Berlin Jazz Festival >> More sed news: Kell Tene has died of stomach cancer, ared 43. Responsible for the project MSBR, and head of Denshi Zatauon, a label which also arranged countless shows and tours around Japan Tano was a lynchpin of the noise/experimental community who, as well as his own musical activities, was responsible for encouraging and promoting other, younger acts through his magazine. Website and online mail order service >> There will be a rare screening of film maker Cameron Jamie's Jo on 22 September at this year's Venice Biennale Festival, Previously noted for filming shorts on subjects such as the teensite backyard wrestling craze in the US and working with groups such as The Melvins, Jamie has broadened his scope with Jo, an ambitious, arthouse take on the story of Joan Of Arc, which involves a hot dog eating

for this bizarre rome by Kelli Haine, who himself has a new album release out now, under the collective banner of the heavily amped-up Sanhedolin, whose line-up includes Tatawa Yoshida and Mitsuru Nasuno of Runs. as well as an imminent percussion solo record >> The Wire Film Festival at the Gene Siskel Film Center in Chicago runs in tandem with this year's Empty Bottle Festival, and includes a Curator's Choice programme curated by Jim O'Rourke and Andrew Lampert, It. features premieres of two newly restored Tony Conrad films, as well as a trio of movies themed around international underground movements of the early BOs: KNI Yr idols, SA Crary's study of the New York No Wave agong and its present-day successors: Berlin Super RO: Music And Super R Understaund West Berlin 1979-1994, which contines the extraordinary crossfertilisation between sound and art in the post-punk, pre-video, pre-unification era; and Made In Sheffield: The Birth Of Electronic Pop, which looks back at the intense concentration of leftfield musical activity in one Northern city in the gloomy, early years of Thatcherism. www.siskelfilmcenter.org >> David Toop's Haunted Weather, described by The Wire as "the perfect. openended stude to the 21st century soundworld", has been reissued by Serpent's Tall in a smaller, 'pocketsized' format. As is Topo's word, the book ranges across and circles over genres, its very prose style metching the way in which categories, technology, 'natural' and recorded sound merge and seep into one another in these times, www.sementstail.com >> The Sanctuary label releases two double best of compilations this autumn which might stick out in a catalogue that otherwise includes Kelly Osbourne and Robert Plant, Nurse With Wound's Livin' Fear Of James Last, compiled by Steven Stapleton, includes an earbipage full colour booklet with previously unpublished photographs, and Current 93's Audas As Black Moth,

compiled by the group's David Late Tibet, featuring

special guests Nick Cave and Shirley Collins. .





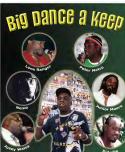
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## ne secret of nihm

"During my first two years in New York, I was absorbing because I had met John Zorn the summer before I everything, and playing all the time," says callist and composer Oktoure Lee. "But eventually I thought. Am I really playing or am I just reacting? Am I making something new?" The urge to move forward helped Lee complete her first CD, Alhm, recently released on John Zorn's Tzadik label. An elastic collection of compositions that encompasses free improvisation. chamber music, swinging jazz and modern composition. Alter has helped clean Lee's creative palette, "After I recorded those songs, I realised

there was a closure I'd been looking for," she explains. "Because these tunes had been with me for a long time, and recording them gave me some sense of final realisation. And then I could move on to

something new. Lee grew up in South Korea, studying plano and cello from the age of three. "I pleved classical music until high school, and I hated it," she says, laughing, "I don't think I hated the music, but I hated the teachers and practising all the time. My teachers were very strict and closed-minded." Entranced by stories from a Korean granist who had studed at Berklee College of Music in Boston, Lee decided to do the same, earning a bachelors degree in film scoring there and later a masters in improvisation from neighbouring New England Conservatory of Music. "School was good for me, because I got exposed to a lot of different music. That's when I heard jazz for the first. time, and contemporary classical," she explains. "But what they teach at school is so much a formula. what things abould sound like, what's acceptable and what's not acceptable."

Lee moved to Manhattan in 2000 after finishing school, enticed by encounters with New York musicians like Dave Douglas and Tim Berne when they played in Boston. She soon became a foture at the downtown avant garde mecca Torsc, "I was lucky,

moved. He invited me to pley in Cobra, and that was my first did at Tonic," recounts Lee, "There were so many amoring musicians onstage and they just kinked my ass. At one point, I was playing a duo with Mark Dresser, and my cello string broke. And I thought, I can't stop, this guy is locking my ass right on the stage. After that, something changed inside me. I played all the time. No matter what time of day or where. I would just play and play and play. Lee's tireless activity led to numerous projects.

Sine's currently a member of Paper Chase Tno with percussionist Raz Mesinai and harpist Shelley Burson, the NoNo Two Duo with dancer Healther Kravas. and the TOT Trio with furnishing Toshio Kaliwara and drummer Tim Barnes. When draws upon her wide circle of collaborators, enfisting Barnes, Ikue Mori and plantst Sylvie Courvoisier among others to execute her thoughtful pieces, which mente improvisation and composition inextricably. "My biggest challenge is to combine written out material and improvisation, so that "That one was written the day before the recording the people who play it can really set into it, not just say. 'Let's play beads and improvise'." Len explains. "Sometimes I feel like I'm limiting them, so I want to figure out a way to create a composed purce in which develop it. And it came out just the way I had beard it they can do what they want to do. It's my lifelong goal,

something I'm always trying to figure out. Much of Lee's writing on Alltm has a sad, reflective quality. Even the most upbeat tune, a catchy lazz vamp, is called "That Undersable Empty Feeting". Darkly dramatic, her pieces are like scores to lonely black and white film acenes, and the music's textures - precise string plucks, plot-turning plano chords, drizding percussion accents and tactile cello accepes create a poignant atmosphere. The album's title reflects this tone. "[in Korean] rithm is a suffix. You put it on somebody's name to show respect," she says. "But also it means someone you yearn for or

long to be with. During the Japanese occupation of Korea in the first helf of the 20th century. Koreans were benned from using Korean language in public. Writers had to express their love for Korea without being literal. so some used rithm instead. There's this famous poem called "Silence Of Nihm" written during that era in which nitm was meant for Korea but took a form of a woman that was to be the object of love." Lee's homeland also emerges in "Home", a traditional Korean children's sond that Mori and Courvoisier transform into a stirring atmosphere using small, sombre sounds, "It's a sone about your hometown filled with flowers and many beautiful things, where you mas it but cannot go back because it's not there are more. Lee size. "I guess it has something to do with the fact.

that I rarely go home." Most moving, though, is her solo cello piece, the heuntingly beautiful "Sky". Weaving through multitracked versions of herself, she stoically crafts a heartbreaking melody that seems to fight back tears. began," edmits Lee, "That tune was totally in my head, I was just walking around singing it and I heard distinctly what I could put on top of it, and how I could [in my head], which really surprised me." Lee's future looks to be as busy as her past:

Thurston Moore's Ecstatic Peace label will release an LP of her solo cello recordings this autumn, while a spirt LP with Christian Marclay and a duo CD with Aki Onda are also planned, Upcoming performances include a TOT Tho show in London in November. Wherever her music takes her. Lee seems determined to question and revise that path. "I try to keep from getting bored, because I get bored with myself a lot." she acknowledges. "I'm not changing just for the sake of changing, it's more like getting nd of excess fat." ... Nitron is out now on Tradition

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As a prelude to discussing the convoluted process behind his new solo album Sanctuary Mexander Hacke - who has built a 25 year career as guitarist and, more recently, bassist with Einstürzende Neubauten - recounts an episode that took place some 20 years ago, "In the 1980s, I was doing some recordings in Berlin with Crime And The City Solution." he recalls, "and Mick Harvey lent me a beautiful acoustic guitar that he had purchased in Australia. It had been an all-night session and in the early morning, I walked out of the studio in Kreuzberg and sat down by the river, playing around with this guitar. Then this ex-convict came and sat down. 'I come from over there," he said, indicating the prison on the East Berlin side of the river, 'I had this cellmine who would sing these beautiful Johnny Cash songs to me. Would you be so kind as to play one for me?" "I couldn't." continues Hacke, "I was destroyed in my understanding of moself as a musician."

Spectuary is the result of years spent studying a performing technique somewhat different to the working methods of Neubauten. The 13 minute title track features the musicians who appeared at Purgatory, the experimental club Hacke ran in Berlin with his partner, artist Danielle De Piciotto, between 2002 03. But, as with his main group. Sanctuary also has its collaborative kernel. Made simply on a portable studio. Hacke's original idea was to be able to write as he travelled. "The main thing is that I edit and transform the material as I'm travelling from A to B " he explains, "So I do to visit David You. from The Jesus Lizard in Crown Point, Indiana, to do some recordings with him... by the time I've got to the next place I have already rearranged it.

It wasn't for nothing that the recording in progress was nicknamed the "Road Album" by Hacke, Other pitstops commemorated on its 11 tracks include Jim Thertwell aka Foetus in New York, Sugarpie Jones in Los Anneles, Italian rock diva Granna Nancini in Europe. In fact, 'Per Sempre Butterfly', featuring Nannini's vocals, demonstrates how well travelled Sanctuary's tracks can be, it started life as a percussion session with Michael Evans, Larry Mullins and Larry Seven in New York; Canadian table player

Gordon W added some extra rhythm, and Leather Nun's Nils Wohlrobe contributed feedback guitar it was only then that Nannini put on the vocals, after which the whole thing was returned to Thirlwell for a few final touches.

Hacke acknowledges that the album's construction finleing up with a worldwide network of contributors is not dissimilar to the way Neubauten have in the past two years reconfigured themselves as a Net presence, with a direct interface with their supporters. through online concerts and dialogues. "It's been an interesting experiment," he says. "It's helped our discipline." The rhythm of one track, "Sanctuary", orginated at a 5am online concert at neubauten.org. Hacke later used it at two of his three Purgatory shows, with inputs from guitarist Caspar Brötzmann. Berlin group Zeitblum and the ublouitous Thirtwell. "The supporters' project was a way to take your fate

in your own hands and actually do something without the record company," says Hacke. "For myself, it was a similar thing. I don't need to establish in Redin. I just want to do my thing, so that's been a transformation... The title Sanctuary has various meanings for me. When I started out I didn't know where this - or I - was going, and I found a home for creativity. Also, the material is not from one particular place, but a new place. All these different

influences make a new virtual place." Hacke and De Picciotto are in London for a few days to rehearse The Mountains Of Madness with The Tiger Likes, the performance too whose theatrical adoptation of Heinrich Hoffman's nautionary tale Shockheaded Peter was a box office hit in London and New York, "We've been hardcore Typer Lilies fans for some time," says Hacke, "Their singer Martin Jacques is one of the most chansmatic people ('ve ever seen on stage. I'd always wanted to embed their acoustic

music with electronic soundscapes, and we had been thinking about an appropriate way to do it." The chance came when the couple were asked to come up with something to celebrate the tenth anniversary of Berlin's Arena arts space. They hit on a collaboration with The Tiger Lifes based on the occult stones of HD I ownerest. "He's this Supreson

of Edgar Allan Poe," Hacke enthuses. "He's always mentioning entities like the elder ends or the unspeakable horror of the black abyss, in this show, I represent electronically this overwhelmingly homfic

thing... The Tiger Lilies are the humans. De Picolotto opens up her laptop to display details of her Husbrated backdrops for the show - a menagerie of hybrid greatures, goats' heads and shadows.

Though the show was conceived as a one-off for last month's Arena birthday, they're hoping they can do something more with it. Sanctuary is not the only product of Hacke's portable

studio. Growing up in Berlin's Neukölin, a district with a sizeable Turkish population, he had always been interested in Turkish music. Offered the chance by director Fatih Akin to narrate Crossing The Bridge. a documentary on Istanbul's music scene, he iumoed at the chance. The result is a movie that does for Istanbul what Wim Wenders's Buena Vista Social Club clid for Havana, With Hacke assuming the role that Ry Cooder took in that Cuban film, he quides us towards Baba Zula, a group of soldisant psychobelly dub mavericks, currently under the tutelage of Britain's Mad Professor; through a thriving rap scene with its rising stars like Ceza and Avoen; to Meview derwishes, Romanies, Kurds and finally,

the sibvline presence of Müzewen Senar, an 86 year old singer whose career is nearly as old as post-Ottomen Turkey steets In one magisterial sequence, the camera zooms in on a boat on the Rosphorus, that stretch of sea

dividing Istanbul into two and separating Europe from Asia: On board, Baba Zula are playing under the sun and there's a lingering shot of Hacke, guesting on bass. He's clearly transported to some other place. perhaps the virtual one alluded to earlier. Akin precedes Crossing The Bridge with a saving he attributes to Confucius: "In order to understand a gulture, you have to listen to the music that it makes." And to watch Hacke is to see deep fintening in progress. Sanctuary is released on Kool Arrow; Crossing The Bridge will be acreened at the Landon Film Festival in October before opening in the UK in January



## Tender Buttons

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## Split personalities

"I started playing with my friend Sally," says Wynne Greenwood, from her base in Everett, a small town near Seattle, "and I made this drum set in the darage out of boxes filled with beans and a garbage can lid hanging from the ceiling as the crash cymbal. I think my guitar and drum playing was always a little like trying to give a cat a bath. When I started playing the keyboard and using a drum machine, the cat got more cooperative," in 1997 Greenwood started her 'trio' Tracy + The Plastics, But hers is a trio with a difference: all three members - Cola, Nikki and Tracy - are acted out by Greenwood herself, both on recordings and in the accompanying video footage. "Nikic is the keyboard player and she makes the hypotheses," she explains. "She kind of as the hypothesis. She makes bad peintings, but lives where her paintings fail. Cole has had a broken arm for a long time. But still she's the drummer, she's steady. I struggle with Tracy. I'm not at all an actor, or a very good actor, because I can't act in front of other people. Il can't keep a straight face and I just end up wenting to have a conversation, and then it's like lying if I'm having a conversation as this other nerson. So Tracy defaults to Wynne.

camera notionally operated by Tracy, the group's single At Tracy + The Plastics shows, Cola and Nikki are only shown on screen, with Greenwood appearing live on stage in the guise of Tracy, who interacts with her two 'fnends', seneme alone and occasionally breaking off the fiction by pressing the pause button and engaging the audience in conversation. "It seems like when you pause [a video] you stop participating with it," Greenwood says. "You disengage, you stop paying attention, you answer the phone, you spilled your drink. But I think the concepts. I think the space of a reused valen is 14 THE WIRE

one of total participation and self-care."

or something," she explains.

Greenwood studied video production at Rutriers University in New Jersey, and moved back to her home in Washington State in 1998. A couple of years later, Tracy + The Plastics started performing in basements, living rooms and punk clubs along the Pacific North West; and the last few years have taken her to a succession of prestigious institutions such as the Whitney Museum, the Kitchen, Walker Art Center and Harvard University, as well as myriad queer discos, in 2002 she travelled around the US as part of the Electroclash tour alongside Peaches and Chicks On Speed, and later spent time making videos for feminist electro popsters Le Tigre. "I feel like maybe one of my feet is in part of the Electroclash scene, or my ankle

Greenwood builds her remarkably tight compositions using a lumper beatbox, a weedy Casio keyboard and various other rudimentary electronic devices, enhanced, being something as a remembered past? And never by guiter and bass. The crude beats and deadcan pagging of "Knit A Claw" is like Peaches minus the shouting and crotch gratting. The melanchoty "Happens", is a lestran"?" As a lestran feminist horself. describing a breaking is quetly intimate, beautifully It's a complicated scenario: a tri-polar non-actor acting, emphasised by the pathos of a ptichbending keyboard. Tracy + The Plastics' appeal lies in Greenwood's primitive recipe of affectionate confession, whimsica lyrics and slightly dizzy presentation. She explains the elaborate lengths she goes to to greate the selfreflexive world of her imaginary celluloid friends. "I videotape myself in fake hair and outfits as New and Cols, the backup band. I pick a physical point in the room where 'Tracy' is going to be standing and address my conversations to that place. For example, Nikis will say a sentence, then pause, then react to what the other character has said in response to her sentence, I then edit that footage together to

create unfinished conversations and video music playing. I then project that video and the audio plays through speakers. I stand in the designated 'Tracy' place in front of the screen - the approximate place the pre-recorded Plastics are looking to - and fill in the blanks. I talk to the video projections

Her new album, the 25 minute Culture For Placon. comes with a DVD that includes the infuriating but ultimately comical enactment of Greenwood's own private Writing For Godot. The three group members. entrarie in slow, skirry conversations while they are practising with subtle in-lighting (\*) feel the hand name upholds the historical hierarchy of a rock bend," portificates one) and pseudo-philosophical meanderings: "Whosh, Cole, are you telling me that you also are thinking a lot lately about the lesbian creature as constantly disappearing and or always being given the actual now moment? Like the prefusions mith of the 'always once was never actually Greenwood wears her seemal politics on her sleeve and declares it informs everything she does, "If I watch TV or read a fashion magazine, I don't see myself," she declares, "'myself' being a total sum of a ton of things, including politics, social history, myself in mass media. In popular culture, I have to project myself.

"I start feeling a little cartoonish when I work alone. so much," she admits in conclusion. "But at the same time I've learned so much about trusting myself. There's so much intimacy in the process. That process is being engaged with myself and my imagination." [ Culture Of Pageon is out this month on Too Pure



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## Global Ear: Milan

A survey of sounds from around the planet. This month: Daniela Cascella combs the Milanese fringes to uncover an active art underground with growing international connections



If you walk along Milan's Via Tadino, just one street away from the chaotic Corso Buenos Aires, your eye will be caught by two big windows opening into a white space with shelves displaying the latest art catalogues. and magazines, and an exceptional selection of improvised and experimental music CDs. This is the home of Fringes Recordings, which has joined forces with the pre-existing A+M Bookstore to create a lively place for small exhibitions and sound-related activities, and to offer a platform to foreign and Italian musicians willing to showcase their latest projects The person responsible for this convergence is Guseppe lelasi, who set up his label and distribution operation in 1998, allowing a number of avant garde labels to be made available to an Italian audience, releasing records such as Gultar Solo by Annette Krebs and, in the Archive series, Geeinandre/Arthesis by Eliane Radigue, Casty (fluminate by Alvin Curran, the development of a growing community of Italian towards unexpected and accomplished results Over the years, lelasi, who is also a guitarist, has

been forging a highly personal, if indefinable, approach to sound making. By investigating the very fibre of the gurtar, he has achieved a versable touch that reverberates with soft melodies or delves into harsh. edity sound. Following a number of noteworthy collaborations, both on record and in concert (with Pfull, meditations on austers sound tectures in Niblock, Brandon LaBelle, Alessandro Bosetti and Taku Supimoto, to name a few), in 2003 lejasi released his solo debut Plans (Serkmental), and he followed it this year with Gesine on the Swedish label Håpna, letasi's way of inflecting sound is highly sophisticated, revealing further intricacies on each listering, Of Gesma, for example, lelast says, "About this album people often reference folk. I did listen to lots of folk music in the past and still do, but Gesure is the opposite, both because of the way these tracks develop and of the way they were assembled." These guitar and percussion pieces, recalling in certain points Loren Connors's sparse arpeggios, reach far beyond folksy tunes. You need to focus on the 'inbetween' segments to catch this record's depth; quiet

drones luiling time away in a state of suspension, or complex medures of melodic moments and a hackdround of suffocated electronic buzzes, lelasi's aural hide and seek is even more effective on Plans; on otherworlds. shimmening soundscape drawn with a palette of silvery hues, in which noise detritus is glimpsed at through previoes that open onto vast, motionless sonic shores. This record's understated beauty lies in the constant menting of fragmented melodies and Interferences, densely tapping against backgrounds of synthetic beats. At times gurtar sounds are treated and abstracted to the point of dissolving into an opaque drumming that defines densities. Time stands still, while Plans dissolves in a twilght of notes weaving a translucent fabric of soft percusaive effects. Many threads link lelasi to a close knit group of Millanese and Italian musicians, and to a scene that he has supported through his Ennies promotions. Early Works Vol 1 by Rolf Julius - most of all, encouraging Sound researcher/prostrammer Domerico Scialno has worked with musicians such as Kim Cascone, Alvin Curren and lelasi himself, as well as developing a thorough analysis into the relationships between sound, space and images. Saxophorist Alessandro Bosetti, a longtime collaborator of most musicians mentioned in this article, is also part of the Phosphor ensemble and is featured on C-Schultz's recent 5. Ricker Tunes (Sonis), Composer Renato Renaldi is responsible, among many other activities, for enchanting, chiseling; elsewhere there are mourning chants, a remarkable project with felasi called Oreledigneur.

One of the most peculiar outfits to have performed at the Via Tadino venue are called 3/4HadBeenEliminated. Imagine a bed frame, or a double bass, or a piece of office furniture, contact-miked and suspended from the cerling. Three twentysomething musicians concentrate on extracting an ever-changing, at times baffling array of stark, improvised abstractions and ecstatic psychedelic chants, from melancholy tracks to beat-driven sonic assaults on the swinging objects. plus their own guitar, double bass, drums, tapes and turntables, harmonium, topes and synthesizers. Founded in Bologna in 2002, the group consists of three steady members - guitanst/double bassist Stefano Pilia (lelasi's partner in the Medves collective),

turntablist/sound assembler Claudio Rocchetti, sound architect Valeno Tricoli and drummer Tory Arrabito. who occasionally joins in for their live performances and who took part in the making of the group's second album, to be released in October on Häpna. At a recent concert, the group installed themselves

in an underground cellar full of scrap metal and bits of wood, which they proceeded to manipulate in vanous ways. 3/4HadBeenFlaminated's eccentricity is also mirrored in their records. Their self-titled debut album - released last year on Bowindo - has a unique feel, its introspection spliced with clean drones, gutar arpeggios, dense field recordings, background buzzes, clicks and propulsive drumming. In spite of a seemingly balanced overall effect, a subtle feeling of creative restlessness makes itself felt throughout.

It was not until 3/4HedBeenEhminated's second release. A Year Of The Aural Gourte Operation, that this feeling became more defined. A collection of officentre sonds verging on psychodelia old and new its sound is so dense that you need to blast it out at full volume to get the best from it. Guitars and drumming are conspicuous, even as they're counterweighted by the group's customery background clicks and hums. This time voice is one of the main elements. At times it comes from a distance, as if thinned down by constant punctuated by constellations of percusave disturbance. Drowned in a sea of dark loops similar to Pfifip Jeck's darkest work the effect can be abostiske. In places the group drop fragments of attempted lyncism between scattered notes that recall New Zealander Dean Roberts's post-rock classic And The Black Moths

It should be noted that Trooli femself recorded and post-produced Roberts's Se Mine Tonight. and that Arrabito played drums on it. Yet another example of a growing community of Italian musicians who, following vanous personal paths that stem from the activity initially set up around Fringes, are expanding and interacting with today's most challenging soundmakers, both at home and abroad. [ www.fringesrecordings.com

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Formed in 1985 in Birmigham around the core of rocalist in the Keenan and bass guitarist James Cargill, Broadcast released their first single, "Accidentais", on Wuttlizer Jukehor in early 1996. This was followed by "Living Room" and The Book Overs EP on Stereolab's Duophonic label. Broadcast then signed to Warp, a more that demonstrated the Sheffield label's intention of branching out from Intelligent Techno.

But it was a considerable time before the promise of Warp's new signing was realised. Warn released Work And Non Work, a mini-album of early singles, in 1997. But Broadcast's debut album proper, The Noise Made By People, took an age to complete, after a string of producers had been either dismissed or walked out. Eventually the group set up their own studio in Birmingham's Custard Factory and began recording in earnest. The album was finally released to considerable critical acclaim in 2000. The five piece line-up that recorded it were audibly indebted to the 60s pioneers of electronic music, systems music, Gallic chansons and arcane film scores, and despite its neutral title it drew the inevitable Stereolab comparisons. But there were just as many differences, Broadcast showed

a highly developed melodic capability with Keenar's cool, clear voice to the fore but their buoyant pop songs were contrasted with more shadowy, disquieting settings. Three years later Broadcast released 'The Halfa Sound, which sounded tougher, veering between motorik rock and more abstract musical territory.

Having since reverted to the original duo, Praceduct release their third album Tender Buttons this month. With just the two musiclaims involved, and featuring drums and is more synthetic and electronic, more pared down and concentrated. And alhough Keenan's lyrics are as cryptic and allusive as were, Tender Buttons has a more direct and intimate feel than its proceduces.

album was recorded and mixed.

## ENNIO MORRICONE

"CORSA SUITETT!"
FROM CRIME AND DISSOMMED (PECAC) 1970
Thick Keenan: Ah, we've got this.
James Contill I know that drummon that

James Cargit! I know that drumming, that's from [1970 Datio Argento movie] Bird With The Crystal Plumage – Mornoone. How this treck, it's great. This is a Mornoone compliation called Crime And Dissonance on Mike Patter's Ipecac label. JC We olsey the Biblick this track. He was a

drumner we worked with for a bit. We wanted to get the sound and he managed to do in pretty well. He was technically a great drummer. Th's Great vocals, (Hears apparing female vocal) He does orgy vocals quite well, doesn't he, Morrisone? SCI don't know if it's orgy or fear. The get the quot on the cover it's a gay with a sinfe to a woman's thread on the bost, these too blook dishows around her

Index, and a Killer.

Mixtho other soundtrack composes do you listen to?

C.1 to life a lot of the trainer, like Armando Sossen,
Armando Toronier, Alyspee celled Armando, really,
Armando Toronier, Alyspee acided Armando, really,
and the second an

JC: Like the brass is the killer. The When it comes to 80s soundtracks, there's too much good stuff out there to turn your nose up at it. It just keeps on coming at you all the time. JC: Particularly from the Italians. It's amazing the amount of work that they did. I'm sure some of the

films aren't worthy of the music.

This Whire restly Jucky because locally we've got a video store called Chephills and it does all kinds of out! video. And we know everyone who works in there, Pram and Prons, and musics people, so we get all the videos fina and mindse them all.

JC: It felt like there was a culture of finding records like that when we started in the mid-90s. A lot of people were gotting into soundtracks and a lot of stuff was getting ressued. It was a good place to turn to find some fresh sounding masse. How did you leand a track on one of the Austin Powers

film seunstracks?
TR: It was just on the CD release, it wasn't used in the film. It was also recorded well before but they said it was mused inspired by the film.
JC: It wis one of our early tracks, "The Book Lovers".

JC: It was one of our early tracks, "The Book Lovers", TR: It was just a bit of cash at a time when we needed it. We couldn't really afford to refuse it. WHITE NOISE

## "LOVE WITHOUT SOUND"

TROW AN ELECTRIC STORM (SULVIO) 1999
TK: (Sings along) This is Write Noise, it's a fantastic

album. It's got only vocals as well, hasn't (1º [liaghs], muscally, like how one we create this industrial modelination movement?

TR. R's really hard to listen to, it's the both part of the had the majeldans do it more or less anonymously, about the got album. Every others got at both part and that's the.

Rom Gesel has supersect occorem that some of his

one for me.

JC: [BBC Radiophone Workshop's] Delia Derbyshire
put that together, dichi't she? And David Vorhaus.
He did some literary music for [collectable 70s label]

KM na: well,

There was another guy involved, also from the Radiophonic Workshop, Brian Hodgson,

TR: I fills the defail, the way you can just listen to it for years and years and beeg going back to it. Like this section here is brilliant. It sounds like a collective as well. It feels like there's about 20 people doing something. Not necessarily all musicians either, maybe a few just harging around bricasse they look cool. AC: Before I heard this we were really into The Unified

States of America record Uniford States of America, 1989), Because of how they put electronic sounder to 1989. 1989, the cause of how they put electronic sounder to 1989, more structured songenting. White Noise did the same white plut was a Beittle netrous. To make those sounds and then to want to put them in a song structure as quite appealing. One show that their "Churchican" is by Phi Orbit, that Jeseph Bpd (of The United States of America) did all the arrangements for That's an example of that, It turns into noise beinful from but he's stall sensing a folk song. It's require infection.

I like the section on another White Noise track, "The Wildlation", where the scneening of motoditisal types is left hanging with masses of reverb. The X'm among the pertures you make up. It's tile the White Books, a Phil Spectororague girl band, where she beats up a girl. There's a gard with her and they'n garing. "Go on, Acts her, leck her", And then It's life, "O'm, a she's desdr'! Not commond see the term an underpass or something, It's really imaginative. Cit! don't think you an ear ear wither from The

White Noise than The White Boots.

RON GEESIN
"FRENZY"
FROM SECTIONSONNO 2 16746 1976

FROM ELECTROSOKWO 2 ISPAE 1976
TKC Sounds like Radiophonic [Workshop]? It's great, whatever it is.
JC: Sounds like it could be a library soundtrack, or it

could be electro.
It was from a library record that was used for a chase sequence for the 70s cop show, The Sweeney.
IC: Sounds like Ron Geesin.
It is.

It is.

JC: I have a few KPM library albums by him. They are excellent. It's a great track. Where is it from? It's from Electrosound 2.

Co. The got the first one. That's the one I haven't got (goes of to hart out Electropound £), I got this in Prance, I like these Electropound shown as they don't sound as threwavey as some of the other library staff, A lot of the sounds he creates are unique for library recordings. Some of the track descriptions on the silver are good. I like this note: "Playing thisp at different speeds would not be wrong." An you particularly intereated in library music?"

CL he got quite a lot, particularly some of the French way guy fee Roger and Non Soulane, Edder Werner, there was a label he ran called Mi — Bustration. The was a label he ran called Mi — Bustration Musicale, America gerezons in the music. There's obligation of the state of the state of the state of decided to make a record that sounds flew a replot or, whatever, and they are just working ways in the studio. Of Tc Visah. It is religify identical, you can left limbt they're totally free and they're leaving all their work behind them, america. Sur totally operation.

JC; It feels to me that they get in that state of mind little kids in disnee workshops, where they behave like objects and staff, I can imagine the musicians getting into that state where they've got to create that mood musically, like how can we create this inclustrial mechanical measurement?

Ron Geesin has expressed concern that some of his music will only have been heard once, in an early 70s school matts TV pregrammes, for example.

TK: Thirt's the payoff though isn't it? You do it as just an offising pay be but you're free of everything and you can do you're be stuff.

JC: Maybe if you knew a lot of people would hear it, it wouldn't sound as good. or Had you thought about doing something approximately

and write a song for Britney Spears.

Mad you thought about doing something anonymously yourselves, like soundtracks or library music? TK: We have been offered soundtrack work before but it looked terrible. Bad American TV series, or something. There are so many great soundtracks out there. I'm too respectful about it, I think. I'd rather try

photographed in Birmingham, July 2005

KID606 "SPANISH SONG"

This is not out yet so you might not have beard it.

TK: [After a minute] So who is this? I've no idea. This is guite unlike most of his music. JC: It sounds quite clubbs: Is the British? American? What

street does he live on? What's his stuff normally like? He's American. His music's a bit like Squarepusher at JC: Kid808? We pleved with him in LA once and it was kind of noise. It was good. There were no beats, he

just used a couple of laptops. He did quite an abstract TK: It was very detailed. Wasn't he using some Beyoncé vocals, just before all that land of fusion of

two tracks (bootlegs), the vocal from one and the JC: He did that amazing Straight Outta Compton one. that's when I first heard him. But this sounds like he's

referring to something, doesn't it? TK: I don't gute det d. It sounds like TV advert music. JC: It sounds quite familiar. If you go back ten years this is the sort of shiff you'd hear. It also sounds slightly Mano, slightly baggy. [Looks at tracklisting] Maybe "Done With The Scene" is a clue. We didn't know he was playing with us and he just turned up. which was good, because I wouldn't have thought that he would play with us. I think that's where the thing with Warp comes in. If we were on a regular rock label we wouldn't end up playing with people like that. Recause I don't think we necessarily have much in common with a lot of electronic artists I was thinking that your music really does straddle

those two areas of pop and electronic music. JC: A no man's land [lauths]. TK: The impossible combination. But we try to do it. JC: It's like when you get kids, you know when they've got the toy with the shapes, and one kid's just banging

the square thing into the round hole. He actually sets it to fit in the end You were saying about White Noise managing to combine electronics with good songs, but you've also achieved that, especially on the new album, Tender Buttons. Did you set out to combine these

two approaches or did it just happen that way? TK; is it a vision of some sort to try and fuse the two? I think it is, although we don't really talk about it. JC: I think it always has been. But it's not necessarily just to import concrete elements into sonits, it's to build that as your foundation to the sons. Because when we started I think a lot of bands were just dropping a bit of weiginess into a song that was pretty

straightforward. TK: I like the idea of having a piece of electronic music and approaching it vocally as well, it's not just a song written on an acoustic guitar and you try to squeeze these sounds around it.

JC: Since hearing that United States Of America album. it's always appealed to us, to put that colour and sound into sones. I don't know why more people don't do it, because that's where all the fun is.

## LINDA PERHACS "HEY NOW (WHO REALLY CARES)"

JC: That's Linda Perhaos, isn't it? TK: It's a perfect vocal. What I really like about liber song! "Parallelograms" is just that simple idea of a fist of shapes as a sone, it's the most emotional their on the album. You'd never think it, it's really special. This is a little too literal for me. But a superb vocal I have been thinking recently about music that isn't even designed to be emotional - or was even conceived as being unemotional - but ends up being really moving. I can't quite figure out the secret.

TK: Yes, I often think of that, It's kind of Fluxus-ish in a way. There's a poem or a bit of creative writing by this guy - I can't remember his name - and he's written out the first 1000 numbers but out them in alphabetical order. Very simple, two disciplines

crossing over and it's amazing. You're reading and thinking that it doesn't make sense but it really works.

Trish, I was reading that you use automatic writing as a way of generating material for lyrics. TK: That's where most all of my lyncs come from apart. from "America's Boy", where I responded to crossword

clues. It was actually a Sun crystic crossword. It was my dat's newspaper. The crossword clues were quite going to work out what this cryptic clue was. I started enswering in my own way, echoing back the language, and I think that's what comes across in it: that it's slightly cryptic. I guess it was because it was so anti-American that I didn't believe it, I thought, No, it's not all bad. I was bucking against it a little bit. But yeah, I do automatic writing a lot, it's that thing of being free, I never sit down and think I'm roing to write a song

about this. As soon as I know what the sond's about I I first tried it when I was 18, writing and not stopping for ten minutes. When you look back on what you've written, it seems like it was written by someone else.

TK: Especially if you turn the page over and forget about it. If you go back to it a week later there are some real gems. There's a great short out into it as well. There was a guy called Richard Hugo, an American poer, who wrote a book called The Traversore Town. I don't know whether you've ever come across. that writing exercise where you get a list of adjectives, a list of nouns and a list of yerbs. You choose a metre and a rhyme scheme and you have to have a few internal rhymes in four to six verses. It's guite amazing what you come up with and you say stuff you didn't know you wanted to say. And once you get the structure of sentences into your mind, your automatic writing improves, especially if you apply rhyme to it as well. That just keeps it in check, short lines, it's quite a good little trick. You can sit down, an empty page,

with the weight of literature on your back. It's like, I'm

## me. That's good enough isn't it? SENSATIONAL

JC: It's great, a really claustrophobic sound. I'll give you a clue, it's not Leman

IC: Is it black or white? MR: Black TK: I like the way the space's slightly late all the time.

It sounds hand inggered. I can't recognise that singing voice. I was almost going to say Ol' Dirty Bastard. JC: It's like a Def Aux sound. It's in that area but was made in 97. It's Sensational

on Skiz Fernando's Wordsound label. JC: I've never heard of it. It would be progressive if it

You mentioned the Def Jux sound. Do you particularly like that bloben label? IC: I do weak it's pretty interesting stuff. The

Cannibal Ox album [2001's The Cold Vevi] I really like. That (Sensational cut) sounds like your ideal highop record. It metantly appeals to me because it's so unstructured, almost, again, like an automatic kind of feel. Hiphop was partly responsible for us finding out about certain records. I remember an old Gang Starr record that sampled "EVA" by Jean-Jacques Perrey. I remember hearing the Gang Starr tracks first and the lean-kicques Perrey track after. And then that whole crate digging culture came up. What I liked about that was that you'd get into the hiphop and also all this old stuff would be churned up - you'd get these parallel musics going on.

FAUST

FROM THE WUMME YEARS 1970-23 IREN 01973 IC: Is this a modern niese of music? No, it's from the early 70s.

JC: Is it German? Faust?

It's on the Wümme Years box set.

JC: They've got such a great feel as a band. The Faust Tapes is the one we listen to, which is great for the little edits, and the sones in the middle of it all are worthy of any pop band. I think that Can and Neul and topical, guite anti-American, and I just reacted. I wasn't Faust, they had such a great feel as musicians. I don't think it's something you can imitate, but you can pay homage to it, or whatever TK: Very few people get it right. There's repetition but

there's that feel that Can and Neul have got, Maybe it's a cultural German thing because Kraftwerk and Cluster have got it as well JC: Often at a band rehearsal when you start petting

on that "dun-dun-dun-dun-dun" motorik thing, in does feel good to play, so you think. 'I'll just stay here for a bit'. One of the reasons that area of music got unearthed for us was that as time's gone on a lot of music has become more electronic and less in a band they're good pointers as to how a unit can

work todether. Why have Broadcast become a duo rather than a group. Did it come about from natural wastesce? TK: Yeah, we lose a member every LP, that's been the pattern. It was me and larges to begin with as well. We've put a lot into it and it's centred on our home the office is here. And just shit hanners with neonle in bands. The rot sets in and they want to move on, or you fall out. That's the way it goes. As a guess, the honeymoon period for Broadcast is over. Nobody really

wants to splash out money on us and we can't really JC: It's just we're a nightmare to work with flaughs). I think the new album is a result of just us two but all the other albums have been more a group creation. So it probably feels bit more focused from our point of view. That wasn't the reason we did it. It was just that we couldn't find people to play with.

afford to have permanent members.

## LOOP "RI ACK SUN"

JC: This is like indie disco BB

TK: I know this JC: Is this Spacemen 3? Getting warm.

JC: Is it Loop? TK: Bloody Loop! Bloody Itel! Reading B9! Yeah, I didn't think it would sound this good. Sonically it works

for me and the song's all right as well. JC: Loop used to play everywhere. I remember seeing them round here about five or six times in one month I never saw them myself, but people say that you

had to see them live to set the full Loop experience. as their sound was so massive TK: And they never looked up, just her. It was dreat. JC: A lot of bands from around this time had a good sense of fuzz on their guitars. It wasn't just distortion but a perticular kind of fuzz, the best kind of fuzz, a

creeping fuzz gradually coming into it more and more. TK: It's the kind of recording that's probably responsible for my timilitus Did heavy drone rock appeal to you at the time?

JC: It did to me. TK: Yeah: indie discos; giving it some; pissed; didn't necessarily buy the records. JC: I did. I used to lie in bed listening to Spacemen 3

and Galaxie 500. I would never get out of bed. TK: Jesus And Mary Charn. There was a feeling at the



time that Spacemen 3 were more quality, I guess their spoken word side gave them some extra depth. THE FOCUS GROUP

## YOU DO NOT SEE ME" FROM HITY LET LOOSE YOUR LOVE IGHOST BOX 1966

JC (After some deliberation between the two); Oh. it's Julian (House, Broadcast's draphic designer) TK: Oh God! This is donat. It just dots better as well. every time you listen to it. JC: Julian is our hero. He's like an extra member.

TK: Invisible man. He's done all Broadcast's artwork to date, hasn't he? JC: Yes, his first sleeve was our first single, so we

both started out at exactly the same time TK: Julian even did our demo tape. IC: The music we got into when we started Broadcast. a lot of it was Julian's records. He's the king Some of his artwork barks back to what we were talking about earlier, that English whimsical view of

the 60s and 70s, evoking dance and movement records for schoolchildren, mixed with period scientific imagery, which now looks quite quaint you can't guite remember from when you were a lod. but are there in your head. What's happened to us is that this sort of thing is considered kitschy. But I don't think it is. There's a genuine sense of trying to deal

It was recorded by Ussachevsky but it's composed with your memories that don't quite come together. and played by Otto Luening. TK. It's the way they make you feel. You can't ignore JC: I've got some of his music. This is great. We've got that really race feeling. I remember [1968 teen move] this album. Georgy Girl uses a Tom Dissevelt [electronic] track at TK: Thank you for playing our record collection back to

the beginning - back to that thing about leds playing and pretending to be things in space - and when you see that you can't ignore that lovely feeling that you get. And I think that's what Julian likes, that kind of memory music.

### Have you thought about a musical collaboration with him? IC: No, but that's not to happen. We've talked about

doing something for Julian's Jahel Ghost Roy, but I'd rather do something with him. We both would. We're on the same wavelength. It's quite hard to maintain a consistency when you're just using samples, so if you can pull it off that's good

TK: There's always that feeling that when you start sequencing samples, it's almost inevitable what you're what's brilliant about Juhan's release, it's almost

## improvised sampling. OTTO LUENING "FANTASY IN SPACE"

RONIC MUSIC

JC: Is this tape music? Yes, It's basically multitracked flute JC: It's kind of got a [Vladiner] Usaachevsky feel, that Columbia Princeton University sound.

us! Sometimes you need somebody to come in and tell you what you've got JC: IProduces another LPI This is from the Columbia-Princeton University where they all worked. That's got

Otto Lucrims, Ussachevsky, Milton Babbitt, I always find the idea of guys in white costs making music in a laboratory. like scientists, quite amusing. On White Noise's album credits. David Vorhaus makes it clear he's not a degree

in electronics. JC: When they first started working with tape machines it must have been pretty amazing when you first. reversed a piece of music or sped something up. I'm sure they were laughing when they were doing it saving, 'Bloody hell, you can do this, Let's record it.' It's funny because it's academic music really, but that's what so many kids do today with their computers in their bedrooms. It's the same process,

just seeing what you can do with your dear. Ussachevsky did some soundtracks, but I think it was just his tape compositions put on film. Do you use much old analogue equipment? JC: We want to because we listen to this and think

it sounds great. But when it came to it, it's too much work to see that remartic notion through. It's convenient to just use modern equipment. And we don't use any analogue recording techniques. We've got some good synths, and borrowed a few good ones. We've got an old Roland System 100, it's the one The Human League used to use - it's really nice. We haven't really got loads of gear. People always think we have but we can't offerd it. .

# War on stupidity

In the early 80s, Ralf Wehowsky's P16.D4 group ran a relentless campaign against mediocrity in music with their splenetic 'musique concrète improvisée'. Later, as founder of the Selektion label, he built an international network of outsiders, including Merzbow and Bruce Russell, to amas a formidable body of confrontational recordings. Words: Dan Warburton. Photography: Raphael Hefti





"Maiding music for me is about going beyond a certain simplicity," says Relf Webcasky from his home in Eggenstein, near Karlsruhe in south western Germany. "It's nonsense to criticise improvised or other challenging music as being 'unstructured'. The

problem fies in human memory capacity, which isn't enough to cope with complex structures for more than a short period of time - but one only has to listen often enough to be able to remember more and make out complicated and irregular structures. Everything new finds its place. Many of my pieces only reveal themselves upon repeated listening, but I don't try to 'bide' things: there are often texts with explanatory notes. There's certainly no intention to make things sound 'difficult'. My music simply sounds right to me in the way that Helmut Lachenmann's opera The Little Match Seller sounds absolutely right, and everything I've heard by Madonna simply sounds wrong If pushed, Wehowsky will describe himself as "a

composer; someone who organises sound purposefully without reproducing an existing piece of music, or semificient parts of it. But that definition is very basic. and could include free improvisation as well as Muzak." And Muzak is about as far from Wehowsky's work as you can set. He's created some of the most challenging and complex electronic music of the past two decades, but remains best known as the eminence grise behind P16.D4, a group who broke away from the fringes of German post-punk to release a handful of influential albums during the 1980s, Describing P16.D4 music as 'post-ounk' is, however, about as misleading as calling Nurse With Wound 'Industrial'. Av 1984, when the first P16.D4 album Kübe in 1/2 Traver was released, categories had already strained, graphed and broken, and Webowsky and his grew had stepped out of conventional song structures into a landscape scarred by noise and the strictures of contemporary composition, drawing influences from the whole corpus of electronic music, from Stockhausen to Merzbaw, Since P16.D4 disbanded at the end of the 1980s. Wehowsky has continued on his own releasure projects, often under the name RLW, on key experimental music imprints such as trente diseaux. Table Of The Elements, Corpus Hermeticum and Anomalous, as well as the Selektion label he curates

"My music extends a tradition that criticises the world as it is and uses art to explore the way we perceive reality," he elaborates, "A fine early example of this is dada sound poetry, which didn't just attack social and political nuisances, but language itself." Though he describes that 'tradition' as breaking into both non and high culture. It's clear Webousky's own aesthetic is closer to Soulez than So Diddley. "There's no interest in functional music - music to dance to, march to or go shopping to, which is the function of 99 per cent of pop music - nor in respecting conventions that evolved to please the clergy and the aristocrapy," he continues. 'Many forms have worn out; chord progressions express nothing any more. They've degenerated into chiches. And basing a track on steady 4/4 time Indicates Stupidity as sure as death.

with sound artist Action Wollscheid, among others.

To paraphrase the musicologist Harry Halbreich, all unlistenable music becomes listenable after a while. P16.D4's explosive cocktail of distorted guitars, drum machines and hardcore elektronische Musik has exerted was soon spending his pocket money on cheap a strong influence over younger sonic explorers. Otomo Yoshinde, DJ Olive and eRikm were recently described glowingly by Luc Ferrari as "nouveaux concrets" but the investigations of P16.D4 predated the avant turntablists by well over a decade. On "Half Cut Cows". from 1989's acRID acMF DF P16.04, for example, two turntablists armed with the Kühe LP followed a rough compositional structure broken up with spontaneous improvisation. In 1991's shortfived sequel, SLP, four

turntablists were provided with scores and stopwatches. I have some tapes of me playing in 1974, Some

and invited to rework side four of P16.D4's 1986 double, guitars and lots of teapots as percussion. Hornble album Nichts Nemand Moseods Ne. The results were mixed by a computer program specially written by Selektion's Joachim Pense, a professional software designer. Not that Nichts Alemand Nirgends Ale wasn't 1979 prompted him to pick it up again complex to start with it consisted of recyclines ha P16.D4 and Achim Wollscheid of each other's material. "Our music wouldn't sound the way it does if electronic and they "joined the punk zoo", forming a group with admits. "but we used concrete sounds in a non flustrative way that left room for fisteners to construct their own meanings. Unlike ogo music, where you bear a motorbike in a sone about motorbikes. How dumb!" The working methods of P16.D4 included improvisation (not only for the joy of the moment, but as raw material for subsequent transformation), composition ("we used

classical Western principles of structuring pieces, but with slices of tape instead of notes") and intensive and fled to bassist Roger Schönauer and drummer Gerd feroclously perfectionist mixing. "Extase Des Sozialismus" (from Kilhe in 1/2 Trauer) started as a ten-minute improvisation for saxophone and electronics. which was subsequently chapped up, reordered, edited down, combined with looped choral music and heavily processed, but "remaining at the threshold of perception. That took some mixing "Webowsky deadozes

In performance, the group explored what he calls "musique concrète improvisée", and the gritty complexity of acRID acME DF P16.D4 can be heard as a clear precursor of today's more austere electronica on Imprints such as Mego, Antifrost and Intransitive, The album not surprisingly, given its title, the group's last - runs the gamut from "early rock recordings reconfigured in a non-nostaleic way" to "Zur Genese Der Halbbildung". a mindbending 20 minute collaboration with Merabow, after which the venerable pipe organ will never sound the same again. .fm O'Rourke and David Grubbs remain enthusiastic champions of Wehowsky's music -Grubbs wrote characteristically effictical sleevenotes for RLW's When freezing air strips like ice / shall breathe, with the prevailing post ounk orthodoxy. There's the again, Elsewhere, Métamkine's Jérôme Noetinger has described P16.D4 as a formative influence. and a cutting political edge on tracks like "Austoliah acknowledging his gratifude by releasing Webowsky's Carter", but the wild tape manipulations of tracks like Nameless Victims as part of his Cinéma Pour L'Oceille series in 1996. Noetinger also contributed two substantial pieces to Wehowsky's large scale Tulpas remix project with Lionel Marchetti, whom Wehowsky

later collaborated with on Vier Wrspiele (Selektion 1998), Wehowsky's fondness for "driwing cheep everyday instruments over the edge" resonates in the trashed analogue world of Howard Stelzer, and the ebullient noise of France's Dust Breeders, who, along with Domenico Sciaino, Stephen Vitiello and others. are currently working with Webowsky on a collaborative project based on recordings of a Constrass carol sund by his daughter Sonja.

Welhowsky's own childhood was musically uneventful. "My parents listened to the usual stuff on radio and records, Beethoven, Tohalkovsky, James Last," he recalls. "They had one Supremes LP and the German version of the musical Hair. Maybe radio was my first instrument - that or my beloved Grundig cassette player." Amusing himself by making primitive mixtopes of Dopovan, German Schlader sinders and his net canary, Wehowsky discovered that "the best time to find interesting stuff on the radio is after bedtime", and secondhand copies of "far out" music, amassing a collection that included Can's Monster Move. Brötzmann's Machine Gun, Stockhausen's Gesand Der Junglinge, Amon Duül II's Yet, Xhol Caravan's Electroand Hans-Joachim Hespos's Black Sedes LP, as well as "the children's stuff - Pink Flows. Yes, etgetera". At 13, he "went through a reactionary phase" and decided he wanted to learn guitar, taking lessons with

stuff. It sounded valuely like Amon Düül I without the studio." The guitar was soon consigned to the attic until the thrill of discovering Frankfurt's punk scene in Webowsky hefriended local musician and remoter Joechim Stender, who'd just left the group Messehalle, music and musique concrète hadn't existed," Wehowsky guitarist Jochen Pense, His friend Ewald Weber tagged along on drums ("because he had a car - we were open to bribery". Wehowsky recalls wryly), but was soon awapped for the Messehalle drum machine, which arrived with Achim Szepanski, the future boss of electropics labels Force Inc and Mille Plateaux, who sold his percussion and took up the Korg MS20 instead. Transporting gear remained a problem, and an appeal for musicians with their own means of transport Poppe joining, Early recordings of Poppe, Schönauer, Szepanski and Wehowsky are scheduled for release on Intransitive under the title Graver Oktober Tapes.

The group adopted the name PD, which for Webousley was "a meta-surp, not an abbreviation, but it could be one: Progressive Disco, Police Department, Permanent Demoktion, Prävalente Dipsomanie, Permutative Distorsion: all were used." PD's early work has been reissued by Swill Radio as eaRLy W - One: In Search Df CR and eaRLy W - Two: Nor Die Tiere Blieben Ubriz, More recently, further archive material has surfaced on the triple LP Wahrnehmunden 1980/81 and eaRLy W 4 - Alatolish Cartes With the riheistic binary thrash of "Alltag", recorded in all its study glory at PD's first public appearance in Mainz in January 1980, and the brutal dismembering deconstruction is too pine a word for it - of everything from stodgy German Ländler (round dances) to Marvin Gave and Sonny Rollins, eaRLy W 4 and PD's recently reissued first album /nweglos have little in common characteristically chilly precision of the drum machine.

"Kurzzur Nach Frankfurt" mark the first steps along the path Wehowsky would follow in P16.D4 and Wehowsky is scathing about the German rock scene he was entering back then, describing the proliferation of commercial German New Wave - Neue Deutsche Welfe (NDW) - as "a disaster, the victory of unchained capitalism over taste and humanity. Many of those bands made the mistake of taking the English/American art achool rhetoric seriously - the dada quotations. constructivist powers, etcetera. For most of them it was just the PR two of the day," he spits, "I isten to early NDW records like Der Plan's first release, the so-called Fleisch EP, or some of the stuff on the Zickrack label, compare it to later releases by the same artists and it

becomes clear how much they were just following trends. A bit of avant garde one day, some New Romanticism the next. The main difference between us and most other groups of the Neue Deutsche Welle was that we knew what we were doing." it didn't prevent heated discussion within the group, though. Avoiding rock clicks meant mothballing not only guitars (upon joining PD, Jochen Pense was "condemned" to play bass) but also drums. Gerd Poppe's arrival prompted a solit with Joachim Stender, who was unwiffing to abandon the drum machine. Things came to a head in Frankfurt in December 1980. where the audience was treated to two sets, one by The PD (Szepanski, Schönauer, Poppe and Webowsky) and one by PiDi (Stender, Pense, and Webowsky). The former became P16.D4 - P being the 16th and D the fourth letter of the alphabet; the latter called themselves Permutative Distorsion, releasing one EP "a fan of Mr Clapton and Mr McLaughlin. Somewhere and one cassette album in 1981. At this point

Szepanski left and Poppe handed the drumsticks back

to Ewald Weber, Until the group disbanded, P16.D4's floating membership also included Cage enthusiast Stefan Schmidt, Gerd Neumann and Peter Lambert. Wollscheid, then a member of Non Toxique Lost (formerly Messehalle) joined Wehowsky at Selektion, though not as part of P16 D4. His own debut album SBOTHI - Swimming Behaviour Of The Human Infant,

was Selektion's third release in 1985 Selektion evolved organically from punk's DIY attitude, "When we started PD we bought one guitar amp and a cheep little mixing deak and recorded the Alltar EP in my parents' basement," remembers Webowsky, "We released it ourselves and never even thought about another label. We wanted to stand on our own feet." The run of 1000 sold out within nine months, but the group's release schedule couldn't keep pace with their prolific output. Wehowsky solved the problem by founding Wahrhehmungen, one of the first German cassette labels, with Stender in mid-1980, Editions varied between 200 and 500 copies. as tapes were copied on demand from individuals and distributors of the nescent cassette underground. For Webowsky, the positive side of the cassette medium independence from economic pressure - was offset by the lack of quality control. "There was too much cranand we never liked crap," he growls. "We never felt completely at home in the so-called undentround scene and soon moved on to concentrate on wind releases. and later CDs. We released our last cassette in early 1982." The label, renamed Selektion after Stender's departure, soon established itself with releases by artista as diverse as Romanian spectral composer Janou Dumitresou, sonio reductionist Rembard Ginter and Swiss provocateurs Runzelstim & Gurgelstock. The impoint is currently on ice, but Wehowsky is still in regular contact with Wollacheid, today active in the

Joint ventures have remained central to Wehowsky's output, "Confronting oneself with changing partners leads to different results from each collaboration, which all throw light on different facets of one's identity," he comments. P15.D4's collaborative projects began as office," says Wehowsky. "When I told Actim [Wollischeid] early as 1983's Distruct. "As our approach from early on and Charly [Steiger] it would be a five CD box set, consisted of reworking our own tapes, the idea of using they were shellshocked! Sut Charly did a great job on other people's was the next logical step. Back then we designing the cover, booklet and labels and Adhim didn't use the term 'remiong'; we called it recycling: surpassed himself organising the release," It was what's known these days as remixing is in most cases Sruce Russell who came up with a name for the just cashing in, reproducing a commercial product with slightly changed parameters, merely repeating it idea to Tibetan mysticism - a tulpa is an entity that instead of questioning it to create something new." attains reality solely by the act of imedination. Trianks to contacts made through the cassette

underground. Wehowsky received tapes from all over

will be more collaborative projects in the future.

the world and built up a network of likeminded spirits, including Merzbow's Masami Akta, whom he discovered through Recommended's Japanese branch, Eastern Works, "They'd ordered lots of the [Selektion completions] Offene Systeme and Masse Mensch, and I asked for interesting contemporary Japanese music in exchange. I got about a dozen Merzbow tapes and immediately trivited Masami to take part in P16.D4's Ostruct project. Which he did, supplying recordings of his flute playing. In 1988 Wehowsky moved to Kohlenz, where at a loft concert, he met Semhard Günter. "He was working in a local rock shop, and was into that virtuoso jazz guitar thing. I lent him lots of records from my collection, and it was the start of an intense collaboration." The two first performed together at the Mutter-Beethoven-Haus in Koblenz in late December 1992, and the following year Selektron released Genter's first solo electronic album, un peu de peixe selle, a burely influential, if barely audible album that set a benchmark for subsequent developments in so called reductionism. This was followed in 1995 by Oétal's Agrandis and, in 1996, a collaborative triple 3" CD release with Wehowsky on V2. Archief, Un Océan De Certitude. Günter was

part of the Selektion team until 1995, when he left to create his own trente piseaux imprint, one of whose first releases was RLW's Revu Et Corngé, another rusped recycling of Nichts Nemand Niczends Nie For Pullover (Table Of The Elements 1995), Wehowsky invited 15 artists, including Actionist noise terrorist Rudolf Eb.er and Chicago post-rockers Gastr Del Sol. to record themselves reading or singing texts written by Selektion's Markus Caspers, using their recordings as source material for a set of eight superbly grafted and evocative compositions. But Wehowsky was already at work on what would become his most ambitious project, and one of the key documents of new music in recent times. On Tulpas, a five CD box set released by Selektion in 1997, 59 artists including Aube, Marc Behrens, John Duncan, Steve Roden, Ryon Ikeda, Francisco López, Merzbow, Jim O'Rourke and Peter Rehiberg were invited to contribute recyclings of the RLW back catalogue. Wehowsky admits the motivation behind the project was "rather selfish. I'd recently become a father and taken up a new lob. It was impossible to continue musical activities as they were before, so I thought I'd sum up by taking what I'd done to a new level, extending the principles of collaboration and using my own music as the common source for all participants. Maybe one of the reasons why early material has a continuing fascination for me lies in seeing what other directions could have been possible. Hence the reissues of recent years." At the outset. Wehowsky had no idea how big Tulpas would become. He brought in everyone whose work he appreciated, including people he'd never contacted but whose music be enowed, such as Impagese field recordist Toshiya Tsunoda and The Dead C's Bruce Russell. "After about three years, I had more than five hours of quality material, but I was completely fields of sound and light installations, and insists there exhausted, mixing, editing and corresponding with the participants." One American magazine contacted Wehowsky with a story ready to print about how such a project was only possible in the age of email, but subsequently drooped the idea when told that everything had been arranged by letter or fax. "I'll never forget the meeting we had at the Selektion.

> Contact with Bruce Bussell led Webowsky back to his old guitar and triggered a new phase in his artistic life. As a self-declared "devoted consumer of advanced music", Wehowsky has closely followed developments in Russell's native New Zealand - he was part of Campbell Kneale's Birchville Cat Motel Orchestra on last year's With Maples Ablaze (Scarceliatit), "That whole family of New Zealand abstract free improvising electric musicians picked up the loose ends where others had stopped in the 1970s, coming from a completely different angle " Webowsky was also "blown away" by the occasional senes of essays entitled Logopandocy - The Journal Of Wain Erudition that accompanied Russell's first releases on his Corpus Hermeticum label, "Such a combination of intelligence, knowledge and good taste is extremely hard to find," he enthuses

> In 2003 Russell travelled to Europe to visit friends and fellow artists, including Wehowsky, who "started thinking about what we could do besides sitting in front of my computer. I unpacked my guitar, keyboard and amp - something I hadn't done in a decade - and when we played it was as if we'd been working together for years." The results, released on Corpus

Hermeticum the following year as Sights, remain some of Weltowsky's most thrilling music. "It was the first time since P16.D4's musique concrète improvisée period that I could release pieces as they were played, without significant edits," he says Sights wasn't the only album to come out of the Eggenstein session. By the time Russell arrived, Wehowsky had already recorded more than half of what was to become Views (Anomalous 2004). The instrumental palette is similar, though the music is quite different. The vast seething soundscape of "#1" on which microtonally tuned oscillators process material guiled from 1992's Acht, is followed by "#2"'s clattery collage of toy percussion, the disarmingly intimate third track and the glistering, Sachiko M-like "#4" Toys and teacups reappear on Sights, but the lo-fi twiddles of Russell's clavioline and the melancholy duende of his guitar imbue the music with a progressively overwhelming sense of invistery and menace, and the spidery scribbles of Wehowsky's guitar complement the New Zealander's prematic blues to perfection. The blues were in the air that February, as Russell arrived ober Webowsky with an early version of a piece that was to become "Kate's Slues", subsequently reworked and released on the new Bussell/Wehrwski. collaboration, Midnight Crossroads Tape Recorder Blues. Needless to say, it's light years away from what most punters would consider as blues, about which Wehowsky has characteristically contentious comions. "In the early 70s, "blues" seemed to be a synonym for the pale, lifeless, reactionary stuff that went under the flat of 'orgeressave' and 'expressave'." he states flatty. "Not exactly what Bobert Johnson dreamt of. more like repeated acts of necrophilia performed by the self-declared herrs of one of the greatest nomitar

artforms of the 20th century. The decent thing to do would be to steer clear from the cadaverous smell. However, in true Hegelian fashion, he was keen to explore the antithosis; "On the other hand, dancing with the dead has been a legitimate concern since the surrealists, and diazing in the sediment that our guiture is built upon is pertainly a fascinating subversive activity." It was Russell who eventually reconfigured the raw recordings, using the hiss and grain of analogue technology and 'old school' musique concrète techniques to evoke a fantastic magnary encounter between Robert Johnson and Pierre Schaeffer. Shortly after the session with Russell, Wehowsky recorded a set of duos with double bassist Johannes project, surprising its originator by comparing the whole. Frisch, called 7/anende Würgler, in addition to his electronics. Wehowsky plays electric harmonium. guitar, oud and sitar on four characteristically dense. thorny workputs, as beautiful and deadly as the polisonous plants referenced in the near untranslatable. album title. A project with Soston saxophonist and composer Shob Rainey is also nearing completion. Wehowsky was familiar with Rainey's work with trumpeter Greg Kelley in nmperign well before Selektion released their fourth album, ampedian, in 2001, and remained in resular contact afterwards. Rainey and Kelley's extraordinary explorations of space, silence and the limits of instrumental technique owe much to the music of Wehowsky and Günter, both of whom Rainey acknowledges as influences. "Our collaboration has evolved very organically," Wehowsky explains. \*One of us works on something and sends it to the other, who says: 'Great, How about a small change just after 17 minutes or so ... And two or three months arrives. Every new version makes the CD better. You'll appreciate the amount of work and passion we've put into it when you hear it. Whenever that may be." eaRLy W 4 - Ajatoliah Carter and Inwegos are released by Absurd. Midnight Crossroads Tape

Recorder Blues is on A Bruit Secret; Tranende Würger

is on Korm Plastics; the Wahmichmungen 1980/81

triple LP is on Vinyt-On-Demand





## Repeat cycles

Since leaving Soft Machine in 1973, bassist and songwriter Hugh Hopper's career has evolved through a series of productive phases: tape loop experiments dating back to the mid-60s, email collaborations, ad-hoc Impror fusion groups and dealing with the ever-expanding Soft Machine heritage industry. Words: Julian Cowley, Photography: Anna Schori



"I've recently taken up ice-akating." Hugh Hopper announces as we settle into a comfortable comer of a cafe in Whitstable, the Kent coastal town that has been his home for the past seven years. Tall grey-hearded horn-rim bespectacled and woolly-hatted, his loping appearance doesn't immediately evoke a glide across some frozen lake. Hopper's name remains inextricably linked with Soft Machine in their most creative years. although his last did with them was way back in 1973. Apart from a beef spell out writing fiction at the turn of the 1980s he has remained a constantly active musician, performing with such diverse groups as Gond, Japanese percussionest Stomu Yamash'ta's East Wind and composer Carla Bley's ensemble; pursuing different song projects; and crafting highly idiosyncratic soundscapes from loops and samples. "But Soft Machine set me up as a known person and the name is still being used for groups I play with today - Soft Machine Legacy, Soft Works, Soft Bounds, Polysoft and Soft Mountain." Hopper observes pragmatically. The Legacy group, convened by New York fan Leonardo Pavicoio, features Hopper, seconhonist Elton Dean, drummer John Marshall and initially Allan Holdsworth then John Etheridge on guitar. "We're not slavishly copying tunes, we're doing new pieces so hopefully it's really more than trading on the name," he continues. "But we're getting more work because we're Soft Machine Legacy rather than just the names of the people involved." Hopper's pragmatism might well reflect the lamentable fact that his post-Soft Machine achievements during the past three decades

remain under-recognised. The Legacy project brings together players from different Soft Machine eras. Both Holdsworth and Etheridge belong to post-Hopper line-ups, when the group came to purvey technically polished, musically pedestrian jazz rock, "During the time I was in Soft Machine there was a definite anti-guitar feeling," Hooper recalls, "because every other band in the world had a guitarist." Ironically in 1968 the group - then a top with Kevin Avers on bass. Robert Wyatt on drums and Mike Ratiedee on keyboards supported the ultimate dultar droup. The Jimi Hendrix Experience, when Hopper was still Soft Machine's roadle. Hopper remembers that early Softs incornation as "a freeky power tno", pointing out that rudimentary rock energy remained a key feature of the group after he replaced Avers at the end their US tour, when they entered the extraordinarily creative phase that produced their finest albums. Volume Two (1969) and Third (1970).

Yet Soft Machine came to acquire a fearsome

reputation as cerebral musicians, which was reinforced when in 1970, composer Tim Souster invited them to perform as a quartet with saxophonist Elton Dean at the Proms. "We played in the late night session with Terry Riley after the main Prom, and were only given 40 minutes or so," Hopper recollects, "We were used to long sets. It was filmed for television under bright lights and that was totally non-conducive to music, But the recording (released in 1988 by Reckless) not a treble instrument." showed the power of the band live. It was a loud fucking band, it really was. Mike Refledge on keyboards was playing through two Marshall stacks and so was I, and Robert Wyatt was blasting away on drums. It wasn't a polite, perebral band by any means," he protests. "The writing was thoughtful but it wasn't presented in a guiet way. You don't actually get that from the studio records, which were a bit dry. The production was always horrendous and usually

we went in with new proces that we hadn't really run in. I was glied that some live archive things started owning out on CD because although the sound is usually with it shows what the band oould do. And for me the feel of the music is more important than the

sound quality A series of recently issued recordings confirm Hopper's point about the uplifting energetic heft of viritage Soft Machine live. Ratledge received formal musical training and aspired to certain kinds of procision in performance. Dean was a highly accomplished usz Improvisor. But Hopper and Wyatt were largely self-taught, running off another circuit of intuition and musical adventurousness. His own playing was initially fuelled by enthusiasm for Chuck Berry and James Brown. From them he learnt the importance of getting the feeling right, finding the substance and texture to bring musical ideas to life. "Last year, while we were playing a couple of dids in Paris. Elton Dean said to me, 'I'm really getting into your playing now", and after all these years I thought. "Oh really!" I was pleased he said it, but surprised. I feel I'm playing more minimally than before. Perhaps that's what he meant - not so many burn notes, Hopper chuckles, adding, "When I listen back to live gigs sometimes. I'm actually amazed that I played that well. I don't consider myself a technician by any means. I'm not being modest, that's just never been my thing. I'm more into supporting and being part of the band."

Hopper's interest in the emotive qualities of sound and rhythm is immediately evident from his longstanding solo pursuit of creating brooding soundscapes from slowly repeating loops. His interest dates back to the mid-1960s when he stayed in Paris with the early Soft Machine's Australian guitarist Daevid Allen, who later founded Gong. Allen's twin awareness of William Burroughs's unorthodox use of tape recorders and Terry Riley's early looped music prompted him to conduct his own experiments with varying lengths of spliced marnetic type running out into the room and back through the playback head. "I arrived at his flat and had my first ever joint and was hit by this soundscape," Hopper recalls, "It was a Charlie Haden bassime from Ornette Coleman's "Lonely Woman" the whole thing was based on that. It's stayed in my brain as one of the formative things of my musical life. I still play that motif, it's part of my vocabulary, I can feel it coming out all the time."

Looping has become a commonplace practice that is certainly much lives laborius to reside with the advert of digital feed inclings, After witnessing the results of Allien's experiments, Heigher embraced the method at a much measure stage in its development. "It's hyponics", he explains. "You start a journey and it cornes you along, it's list all paties in masse, I suppose I take you should be a place to the property of the pro

When he was in Soft Machine, the loop provided the group with a protection means of providing misse for Peter Dockley's multimeds show Spaced at London's Roundhouse and in 1990. Dockley wanted them to perform he every right, in their place, they provided means that is soundhouse and providing from their looping experiments. In 1996 the Spaced recordings were considerable than the soundhouse they resulting from their looping experiments. In 1996 the Spaced recordings were discreted publish here stood the test of time remarkably

well. A year before Hopper left Soft Machine. CBS issued his landmark solo record 1984. Two tracks in perticular, "Minrluy" and "Miniplenty", displayed his actitude for imaginative exposition. Investor basis mellophone, percussion, loops and electronics into austere and edgy atmospheres charged with menace. A related piece, "1983", closed Six (1973), Hopper's final recorded flourish with Soft Machine, a sinister and eccentric protrusion from the group's increasingly smooth contours. The experiments he conducted on those tracks somehow inform his 2002 release Jezzipous, on the Norwich based burn-to-order Web. label Burning Shed. Bully digitalised and looping glonously, Hopper works sampled contributions from the likes of Wyatt, Dean and Gong's Didler Malherbe into a highly effective fusion of his moody soundscaping predilections with the gint and gleam of

jazz rock improvising. Hopper's immersion in the physical character of sound is most apparent in the fuzz bass that has become his instrumental sumature. Mike Ratiedge supposted to him in 1969 that he apply fuzz to bass guitar. "He was using it on organ," he says, "When we were doing Volume Two some of the basslines needed to be equal lines as part of the composition. Eve added a flanger now to get a sneaky sound. I've never been a gadget freak. I occasionally get new fuzzboxes. For years I used the same analogue one. When I was playing with Lindsay Cooper on her Oh Moscow project at the start of the 1990s, there was a proce that needed sustain and I bought a digital pedal, which was more reliable but didn't have guite that extreme sound. The fuzz on its own is quite band to play. Everyone thinks if there's a roaring solo it should be on fuzz but you can only go up the bass to a certain note. Then all you hear is fuzz. You don't hear the notes. It's always much more effective if you've got a quiet area in the music,"

Hopper's musical character is by now distinctive and firmly established. He acknowledges that over the years there has been little real change in the way be likes to sound. What brings vitality to his music is his openness and curosity, a willingness to carry that unmistakable bass sound into untested situations He finds it inconcervable these days that he could be content within the confines of a single group, as he was in those distant Soft Machine days, although playing with Legacy and other Soft variants is a source of real and diverse pleasures for him. "If someone phones me up and says. Do you fancy doing something, I'll always say yes. And then find a way leter of setting out of #1" he laughs. "I'll always accept an offer to join a hand because I'm Inquisitive and interested to know what will happen and I don't want to put up a barrier first of all. Occasionally it works out

In 1996 Mari Kramer, formery of Shocksalely and Engogratic, paid or Hopper to travel to New Years; where they recorded the integrant Alaps (Bibayrant, as and Shopper to Table 1996) and the Table of the Control of the

But it could be argued that Hopper has seeded his most sugnificent post-Soft Machine work while experimenting at home alone and with his computer. He has built up a substantial backing of usable material playing bass and gutar and sampling any pre-manufactured musical element that might be enhanced with repetition. He has also entered into long distance collaborations through the exchange of audio files, "There's a CD called Unsettled Scores which is people on the Cuneiform label playing each other's music," he says. "I chose a Dr Nerve piece and did a MIDI version. Nick Didkovsky, that Proup's outsaint, bleed it, so as the trio Bone with drummer John Roulat we made Uses What Grab (Cunelform CD), although we still haven't met. Just email contact." A current long distance project involves multi-Instrumentalist David Willey from the group Hamster Theatre, Hopper met him in Seattle, liked his playing and now contributions are flying back and forth across

For all the advantages of digital networking, roadwork still accounts for much of Hopper's productivity. On the evening of the day we met. Hopper was drying to London to perform in the group Clear Frame, convened by drummer Charles Haward with sorrang swoothcoast Lot Coxhill and multi-instrumental percussionist Orphy Robinson. "There are three or four strands to my musical life," Hopper muses, "The thing I'm doing tonight with Clear Frame, that's completely improvised. no attempt to make any tune at all - the immediate buzz of improvising. Then there's the studio thing. sitting down and doing the minutial of changing things around - sometimes I just work with building things up from a sound in my computer studio at home. Then there's thinking about music and writing it down on paper or working with a singer. I like all those strands. I don't feel tied down to one thing. The immediate buzz of playing live is completely different from the interesting buzz of sitting in the studio working things out, or sitting with a piece of paper saying. That note

Hopper is a self-confessed dulter fan who passed bass duiter, funky thathm loops and samplings of through an anti-guitar phase with singular musical friends singing and blowing, when he invited Howarth outcomes; he is also a writer of fine songs whose antito reorganise the track order according to his own song sentiments fortified his commitment to meamensing soundscape creations. His somewriting skills first surfaced 36 years ago on Soft Machine's Volume 7wo. Robert Wyatt's visionary arrangements and singular vocal renditions of words set to Hopper's tunes resulted in a unique music that has lost none of its strangeness and charm. Weatt's own remarkable "Moon in June" was the only concession to sond on the droup's Third. The fourth album was entirely instrumental and Wyatt skulked tellingly on the cover, primed for departure. "Robert feets bitter if you mention The Soft Machine because he feels that he was chucked out of his own band," Hopper comments. "In true democratic form we chucked him out, I wasn't interested in the songs at that period. I work with singers now. I actually write music for songs so I've come back to it, but at that time I was totally anti-sons because for me to put words to music was to tie it down to one feeling, whereas if you play some soundscape people can have their own fantasy going on. Now I the working with singers, if they've got Interesting words." His most widely recorded song is "Memories".

featuring his own lyncs plus a verse penned by Wyatt, Whitney Houston has covered it, guesting with Bril.

Laswell's Material on their 1982 album. One Down. "I wish she'd done it a few years later." Hopper laughs, "I'd be driving a Maseratr! She was unknown then; or known as the daughter of soul singer Cissy Houston. Her version is an exact copy of Robert Wyatt's phrasing from the B side of his single "I'm A Believer". Fred Firth introduced Bill Laswell to Robert's record. She obviously took that home and learned the phrasing. The singer was initially going to be Fontella Bass and I'd always admired her. There's also Archie Shepp on tenor. I thought, hey, fantastic! Actually, be doesn't play very well on it. He plays Archer Shepp but doesn't really fit the tune at all. And Larwell's bass on that is horrendously out of tune. But it was lovely. I'm glad they did it. It's great to say on my CV that Whitney Houston sang one of my songs. His most artistically successful song projects since

the remarkable Wyatt alliance have been his collaborations with vocalist Lisa S Klossner, especially on their fine second release Cryptids (Blueonnt 2000). Klossner wrote words, then Hopper wrote music for a small ensemble to play around and beneath them. More recently they reversed their working method, with Hopper sending Klossner soundscapes for her to sing across. The results are very different to the earlier songs. On Cryptids, each track unfolds like a psychodrama of emotional entanglement with Hopper's arrangements setting each scene, lighting it, accentuating mood and disclosing concealed motives. As the Orwellian stimulus behind Hopper's own 1984 suspests, he is especially drawn to narratives that dissolve into uneasy mood and meld with affecting atmosphere. The cinematic impetus of the writing is obvious, and it comes as no surprise when Hopper expresses a desire to compose music for film. He speaks too of his interest in packaging some of his soundscapes on disc to accompany a book. Last year he got together with graphic artist Matt Howarth to produce The Stolen Hour (Burning Shed), where

Hopper's disc is augmented with PDF files featuring

Howarth's black and write cartoons, Hopper had

already been working on the music. Javing down

The sound engineer for Cryptids was Julian Whitfield, who runs Delta Studios near Canterbury, Hopper persuaded Whitfield to take the singer's role for their collaboration, in A Dubious Manner (Deliberate), "I'd done some recording at Delta with Lisa Klossner." Hopper recalls. "Also some improvising sessions with Charles Haward, sasonhoust Simon Picard and keyboard player Steve Franklin, which I hope will come out soon. Julian and I fell into doing things together musically because even when it was my project he'd suggest things, and I'd agreed because they were always good ideas. So we realised we were working together anyway. Most of the work on In-A Dubious Manner was done by Julian, I provided a lot of raw material and he worked on it in his own. studio. It took about two years to finish. He doesn't think of himself as a singer. He'd say, "Who shall we get to sang it?" And I'd say, "You've got to". It's got a nice atmosphere." The outcome bears Whitfield's stamp, at times

displaying his evident taste for Frank Zappa's vocal delivery. In effect it's another instance of Hopper the supportive presence; yet as always when he is involved in a project there's a pervasive Hopper

feel, even though he so readily geded overall control to his collaborator.

Over the years, Hopper has enjoyed fruitful associations with a string of fine guitansts, some of them highly idiosyncratic, including Gary Boyle in Isotope and Phil Miller in In Cahoots. In 2001 he recorded as Glass Cage with drummer Shoil Hano and stereo guitarist Gary Smith, The outcome, released by Paratactile, is spectacular, yet Hopper views his own participation with characteristic critical detachment, "Although I admire what Gary does on an intellectual level, he's one of those people I just don't fall into the same musical slot with," he avers. "He's a very interesting player but it doesn't touch me. It's a good record, but I didn't enjoy doing it. I did it because I was asked to. I was also asked to do a tour with them and I said no, which is unusual for me.

His approach to bass guitar, Hopper says, has been relatively unaffected by close association with such exceptional players, but he acknowledges that working alongside Miller dunner the mid-1980s made a real difference to bus own awareness as a musician and as a writer. "Phil's a great person for harmony and chords " he says, "and it was probably what I was doing anyway, but I suddenly realised harmonically what things were about. Before that I'd write modelly, without thinking what chord framework works behind it. "Memories" was written on a guitar with chords. but tunes like "Facelift", on Third, I just wrote on the bass as melodic ideas, mostly model things with a drone. I learnt a lot from Phil about trusting your ears to tell your hands what to do instead of thinking. What shall I play here? You relax, and you've played enough in your musical life to not think about it. You're pretty soon going to hit it. It's already inside you."

Hopper's musical life continues to branch out from its firmly established rootstock. That necessarily involves travel - his home soil offers meagre nourishment these days. He has worked regularly with French musicians since joining ex-Gong drummer Pip Pyle's droup Fouin' Out in 1984. Secondonist Pierre-Olivier Govin has been an especially valued associate. His productive floison with Dutch players began in 1985. The quality of musical education in Holland produces a generally high level of musicianship, he remarks. There are lots of small clubs, and gags are much easier to arrange than in the UK. When I ask about his following in the USA, he laughs. "Yes they're both still alive," he guips, adding that his records do sell in America but it's becoming increasingly difficult to det a tour todether. Japan remains recentive. Indeed. Hopper has recently been editing material from a studio session by Soft Mountain, a project that resulted from a Japanese tour with Elton Dean, John Marshall and Allan Holdsworth in Soft Works, Hopper and Dean joined forces with a pair of local musicians. "There's a great keyboard player called Hoppy Kamwama, who runs the God Mountain label, I met him when I was over there playing with a version of Gong a few years ago. The drummer was [Rune'] Tatsuya Yoshida, who has also played with Gong. We sat in the studio for two hours and improvised. It's fairly flerce and all on. Hoppy's great. A senous composer but a complete lunatic - he dresses up as Manish Monroe from time to time, As one does," And Hopper gins, still relishing the enchanting strangeness of it all. Soft Machine Legacy's Live in Zaandam is on Mooniune/Musea: Soft Bounds is on Triton



# The long road home

Richard Youngs is the self-styled naive shaman of the re-energised British free rock underground, applying homespun practical magic to his collaborations with Simon Wickham-Smith, Vibracathedral Orchestra, Jandek and his Prog homage group Ilk. Words: David Keenan. Photos: John Spinks





4 June 1990: upstairs at the Old Annel in Nottingham. a pub and performance space taken over for the night by an improvising ensemble then calling themselves Advent but known to insiders as The A-Rand Richard Youngs is staging a solo happening with a fistful of used train tickets. Part stand-up comedy, part Fluxusstyle art action, part infirmate travelogue, he reads the return destination from every ticket he's managed to accumulate in the past year - 171 stubs that plot the arc of his movements across England, from his father's house in Harpenden back to Nottingham and. occesionally, on out to Beeston and Luton. A vortex of repeated place names and locomotive rivitims, the piece gradually generates its own spontaneous shape, with Youngs falling into the kind of zoned vocal gait that would define a clutch of later sides. Out to 2003, and a recording of the performance is released by the US label Fusetron, a 10° record with a crude etching of trains orbiting Albion and a map that situates Harpenden at the centre of the world, 171 Used Train Tickets may be one of the more curous entries in a back catalogue that currently runs to more than 35 titles, but it functions as the ultimate manifestation of Youngs's various concerns, showcasing the goodnatured combination of instinctive avant parce technique, lack of pretence and obtuse autobiographical detail that inspires the bulk of his work. "I had this other piece that was a bit similar called 19 Used Postare Stamps," Youngs beams, "I did a performance performance at the Music Lover's Field Companion of it at an open mic might at St Albana Folk Club. It was really minimal, just two suiter chords over 15 minutes and I just sing this list of... well, things. I just kept doing and my performance came to an end when I was stopped by the compere. Back then I was an angry young man. Hard to believe, but oh yes.

whole thing of carrying on until you were physically stopped. I remember going to another folk club and toping down the keys on a keyboard, then spending the rest of the set having this discussion or argument with a member of the audience about what I was doing. Afterwards I felt that the performance had been a total success. Whereas now... nahhhh. Bit of an empty gesture, I think."

"I was quite confrontational in five shows," he

Anyone who has come to Youngs's work through the cycle of beautiful song-based recordings released by Jaganswar over the past few years might be surprised to trace the source of his current form back to an astressive engagement with the guernilla aesthetic of the UK's early tape/noise scene, when he used to hijack open mic nights at cosy folk clubs across meddle Eppland. In the early 90s he self-released massive art/ounk sides like / AKF and Advent, and recorded wildly conceptual works like Radios (1996), a collaboration with Brian Lavelle based around variously treated harsh electronics, and House Music (1998), an album made entirely from sounds generated by parts of his father's Harpenden home. But even the most pastoral and traditionally rooted of his recent works bear the mark of an aesthetic that remains. deeply homemade. "I like a lot of traditional music but I didn't grow up listening to a lot of it." he explains. "We sand a lot of hymns at school. I duess. Christmas carols, they can be quite traditional. But I think of what I like as being more traditional music than folk music per se, I'm not particularly drawn to folk music. It's the old songs I like, old guys in pubs lust singing, that roughness and that human quality, that's the stuff I like."

Youngs isn't the first leftfield thinker to use folk music as a westel to pirate out into the deoths of

intuitively mapped apage, and the curve of his career matches much of what has recently been happening in terms of transattantic New Weindness. His revisionist approach to the fountainhead aligns him with more contemporary spirits like Matthew Valentine and Six Organs Of Admittance's Ben Chasny players who have adopted avant garde strategies not as a massive break with the past but as a resumption of a suppressed tradition, making overt the connection between 'basic' folk modes and experimental approaches by working roughhouse musical gestures into subtime new alphabets. Youngs's recent clacs like last year's River Through Howling Sky and 2003's Airs Of The Ear are inspired amalgams of archetypal folk device and eastatic future reverie. But his latest self-released CD-R, Summer Wanderer, disconcertingly unaccompanied vocal performances match Anne Briggs's early Topic recordings in terms of bleak, oblivious beauty while highlighting the common ur-drone that runs through the spine of his back catalogue. "It's not actually the first time I've done solo vocal recordinas." Younds asserts. "Way back before my first album, Advent, I released a few cassettes on my own liabherwook label and one of them - actually the flipside of 19 Used Postage Stamps - had some solo vocal stuff on it. But recently I did my first unaccompanied vocal festival at the Sage in Newcastlel and I was incredibly nervous. A week later I actually played at Cect Sharp House IHO of the Enrish Folk Cance And Sone Society) in London and went the opposite way, and played guite an electric set rather than a folk thing because, well, I'm perverse. I'll give you that

continues. "I wanted to get a reaction and I loved the "But maybe the motivation is that it puts me in a situation where I don't know what's going to happen," he expands, "The whole John Cage thing about music, the outcome of which cannot be foreseen: I think that's pretty spot on. But on the other hand I do have a short attention span. You could say it was curiosity: I get excited about something and I want to explore it and then another idea will get into my head and I'll go off and explore that."

> Youngs's explorations have led him through some wild topography, much of it first plotted with the help of his shadow. Simon Wickham-Smith, The two of them make a likely pair. While Youngs leads a semi-hermetic life in the west end of Glassow, working as a librarian by day and making music and cooking vegetarian food in his spare time (his own cookbook, Cook Vegan, was recently reprinted by Ashgrove Press). Wickham-Smith is a Tibetanist, who once spent a year as a Buddhist monk in retreat at the Kagyti Samyé Ling Monastery in the Scottish borders. He is currently engaged in a series of translations focused on the life and love poems of the sixth Datal Lama. He also likes to juzzle. "I met Simon when we were both at the University of London," Youngs recalls, "I overheard him having a conversation about John Care and stepped in and started talking about him. As you do. By the end of the week we'd been to a Stockhausen concert together." By this point Wickham-Smith had already written an as yet unpublished history of minimalist music since La Monte Young and Terry Riley, His enthusiasm and knowledge of its more esoteric byways opened Youngs's ears to a strain of sound that combined the ragged fibre of traditional music with the psychoactive properties of skull-huffing drone, "I think up until that point I hadn't really beard any particular examples.

remember sking round a friend's house and hearing some really early Pink Floyd and being excited by the middle section of "See Emily Play", because at that point the song stopped and it was not the song. It was something else, and I thought that section was tremendously exciting, even at an early age. But even then I was fairly spontaneous in my approach to music. I remember when I was really young my dad was heading off on a trip to Australia, and I had this song which involved me banging the bottom end of the piano with my elbow while repeatedly chanting "Australial My dad's gone to Australiat" There's an argument to be made that that song could quite easily have fitted on my last album. When I finally did hear examples that sounded like what I was doing myself, I was excited, because I didn't feel quite so slone. Some of the early Industrial music that was happening in the early 80s was important to me in that way. Einstürzende Neubauten, I found them very exciting and I think they still acund great. And I always liked what Chris Watson did in Cabaret Voltaire. He was the tapes man, Later on I would watch the Open University at the crack of dawn and they would have programmes on about Stockhausen and things. I also heard Gaelic psalm singing for the first time on the Open University, and that had a tremendous impact on me - still does. But when Simon began playing me these other records I became aware of a strand of minimalism I could really like, stuff that was maybe a bit rawer than things I had heard up to that point. I remember him playing me Yoshi Wada's Off The Wall and that was such an amazing record. I guess when I recorded Advect. Simon's interests had some influence on the way that sounded so I was amazed when Alan Light listed it as

that I was following." Youngs relates. "I mean. I can

never really thought it was quite of the same calibre but, yeah, great Advent was the first release on Youngs's own No. Fans Records in 1990, pressed in an edition of 300 copies (it has been reissued on CD by Table Of The Elements and most recently by Jagjaguwar). It consists of three live solo improvisations, combining a hypnotically repeating plano motif with a cycle of vocals, feedback gutar and gum-shredding obce. "At the time. Advent just seemed like the most ridiculous thing I could put out," Youngs leughs, "I recorded it at the halfs of residence in London and there were people walking through while I was recording. It says on the sleeve 'most sounds' by me because someone banzed a door at one point and it wasn't me. It feels weind to listen to it now, as it's definitely a record made by a person who is quite different from what I am now. I've mellowed considerably and I think that is definitely an angry young man's record. At the time when I made it I remember the piano seemed quite slow. Now when I hear it, it seems guite racy. I thought I was singing really slowly but now it seems that the voice is curte student. You could say I've mellowed with age. I guess, but who knows what's caused it really?" Since the appearance in 1990 of LAKE, a double

one of the Minimal Top Ten in a piece in Halana

magazine, alongside Yoshi Wada's album. I mean I

Santer the appearance in 1940 of LPACL 3 output about on the forms that combined single-notic original, gatar directs with closed rook longs, addition, conceptual good risk and allestons void jamis, in duo conceptual good risk and allestons void jamis, in duo processes the conceptual control of the conceptual abouts logether, but 1900? Conunction commissioned and misease by the Forned Exposure label and magazine, still stands as three definitive statement. "Once we present up copress of Adverted and LPACE, we were list arting on 600 records between them," Youngs results. Then Samon had the bright size of Youngs results. Then Samon had the bright size of

sending both LPs to Forced Exposure. They ran nave reviews of both alterns and within weels we'd Celerotte the presenge. Then the editor, amony Johnston, asked us to do a single, a version of "Goot" from LMEC. So we recorded a version of that and about seven posterial B sizes. He wrote back sating if we posterial B sizes, he wrote back sating if we noted make it into an albam, so we recorded the long that the control of the sating in the control of the track. And that was thus, a single, even filter and a long Bestloot track. All the linguishment for a "Dourse" is and Extended for the control of "Dourse" is and Extended for the control."

remains one of the heavest independent albums ever made in the UK and the closest be has ever come to making a full-blown psychedelic rock record. Jacking fuzz guitar straight into a four track and boistering heavy barre chords with stumpy rhythm presets and huse gobs of FX, it made for a classic slice of DIY art. damage, with hiros lifted from Spanish Republican songs, children's stones and business orgulars. But the inspired psychedellic hymnal "Goat" still dominates the repord, floating drugged, wordless chants in a huze bowl of reverb. "The way I like to work is always about it being a social thing, it has to have that aspect for me," Youngs insists, "Right now Simon and I are working on this new thing it's part of a five year plan that we've got. We're going to record ten minutes of music every year, and this will be our fourth year doing rt. The reason we started doing that was, we figured that every time we met up we were just doing music and we thought it might be interesting to do other things too. So we sort of stepped back from our way of communicating always being music and we thought, Hey we'll so and have a coffee, do other things. But there's always an element of play to what I do. It's essentially a social thing. Some people might get

vanous friends and go to the tape machine." Youngs is notoriously wary of groups, both socially and musically. Throughout his career he has gone through countless duos, the musical unit that he seems most comfortable with outside of his solo work. Over the years he has instigated dialogues with players like Makoto Kawabata of Acid Mothers Temple, Alex Neilson of Directing Hand and Jandek, Matthew Bower of Skullflower and Hototogssu, and Neil Campbell of Vibracathedral Orchestra, Indeed, Campbell, Bower and Youngs provided the map coordinates for much of what passed for a post-punk UK underground during most of the BOs and 9Os, flagang whole new rockinformed approaches to free improvisation that have only recently begun to fully take root. "Neil and I have been friends since about 1984, when I out an arbert In Inow defunct UK music weekly! Sounds looking for contributions for a cassette compilation that I was putting together." Youngs reveals. "He sent us a tape of stuff he was doing with a band called ESP Kinetic. Then in the late BOs I moved up to Nottingham and became involved playing alongside Nell In The A-Band," The importance of The AlBand to the UK rock

together and go to the pub. I like to get together with

Then in the late IDO. I moved up to Nottingham and became involved largery advangable hell in The Alband.\* The importance of the Alband to the LM rock. The importance of the Alband to the LM rock that groups lee Alband, NSM of the Peregle Bind held on the fine jacz and impors set. An ever-flackburling group of stratts, doe loop, punk donocephasises and record collectors, they were the first LM reinsemble to another a high-energy rock, which everify all the suitmorted as the most elemental folk. Though they provided a conceptual most elemental folk. Though they provided a conceptual and December Groups. The Alband let Ittle in terms of a recorded leggin position of a rev IP On difference, a folk of the Company of the Company of the Company of the most elemental folk. Though they provided a conceptual and December Groups. The Alband let Ittle in terms of a recorded leggin position of a rev IP On difference, a folk of the Company of the Company of the most elemental folk. Though they provided in the Company of the Company of the conceptual position of the company of the position of the Company of the conceptual position of the company of company

'The A-Band started up because there was this guy, Vince Earlmal, who was a saspohone player and wanted a backing band," Youngs explains, "Eventually it was formed and it began with the letter A. Then there was another concert and a different band was formed, again beginning with A. Then there was a third one and that's when I started showing up every so often in the line-up. It became this thing where there had to be a different line-up and each time it had to begin with the letter A. No one was there every time except possibly Jim Plaistow and Neil. They were the only constant. It became a really fun thing to do, as it was always 100 per cent improvised and with no discussion. Just gonna do it. Jim was a joiner and he had a frame he had made from which he hung all these tooks that he would hit. But aside from that there were fairly limited instruments, so you had to play whatever was at hand. I mostly played guitar, a

I want'l geatly awar of any improved music tradition at this party. Younge confession. "Possibly water of the fact that it earsted, but not to easier or what it sometide, but not to easier of what it sometide, but not on the count dong. We were a load of people in a room. The sound of that. Having said this, wall belonged to a rock generation, so that dictated how we played to a critical degree and misple heads deer can be considered now. I would always describe any rocks as experimental now. I would always describe any rocks as experimental code, and the product with the proper way.

Although Matthew Bower never mode is to the ranks of The Alband, his work with Young has also served to the up a host of barely articulated conceptual serves. Their fact downcovings the 1956 all-guster serves. The rank downcovings the 1956 all-guster fromspermit sergethed of their rank-valual some personal serves of the rank-valual some personal serves of dissolve, while Youngs counters with certify, auraireds claims with the help of a retail but arross in the strings. It makes for one of the most explosive confinements of exclusion services are recommendated and exclusions of contractions of the most explosive confinements of exclusion services are recommendated and explosive commensations of exclusion services are recommendated and exclusion services.

That is such a raw record. "Fungs admire. We accularly recorded that the day after the first time we were met fast to face. I find ago to lone Maltriew when the fast to face. I find ago to lone Maltriew when the fast to face. I find ago to lone Maltriew when the fast to face in force (popular). Some visit agong off on his retreat at the dam, so he gave me the manus of all the people he warded records set to. On the promise of all the people he warded records set to. On the promise of all the people he warded records set to. On the promise and swapped records which we met and made Straff-Refine, we obtain 4 that may be in the promise of the pro

The duo's second album Relayer represented a rethink of the basic musical tenets of the relationship. swapping the gritty, claustrophobic feel of Site/Realm for a more harmonically loud aspect revealed in luminous clouds of electronics and repeating cycles of almost nursery rhyme melodies. "The thing with Matthew, Neil and myself is that we've all been doing it for a long while, mostly quite independently, although we all know each other," Youngs elaborates. "But I do think we share some kind of common aesthetic. We all enjoy doing it. That's key. And we've all lived through similar times, we all came out of rock music to a certain degree and we have an approach to improvisation that doesn't come out of any conceptual stance or established method of playing. We use fuzz, noise and dropes in a way that directly relates to rock music



and we've always been bappy to set our own staff our conselves, though for the most part that was not out of sheer necessity broads we spent so long making music to almost universal and frenece that it seemed crass to think that anyone clear would want to put it. Our .But essentially, we came to all these conclusions and ways of working independently, and that's what eventually because that the seemed consequently and that's what eventually because to so the seemed to the seemed to be consequently to seeme the seemed to be consequently to see the seemed to be consequently to see the seemed to be consequently to seem the seemed to be consequently to seem the seemed to be consequently to see the seemed to be consequently to see the seemed to be consequently to see the seemed to seem the seemed to be consequently to see the seemed to seemed to see the seemed to see the seemed to see the seemed to seemed to see the seemed to see the seemed to see the seemed to seemed to see the seemed to see the seemed to see the seemed to seemed to see the seemed to see the seemed to see the seemed to seemed to see the seemed to see the seemed to see the seemed to seemed to see the seemed to see the seemed to see the seemed to seemed to see the seemed to see the seemed to see the seemed to seemed to see the seemed to see the seemed to seemed to see the se

Through law recent work with charmen's rate Helston, Variety has connected with a newer parameter of 10. Variety has connected with a newer parameter of 10. White the connected with the connected of the conn

his new Jagagawar abum, Alvier Shaman, a 'digital' song spire' layed ya vriball not jugan peretadi ku a serian of strught to date coverbule. "I was asida the serial membership to the coverbule of the serial immediately hought it seed to preat to do it with Alex, "Young explains." "Fe's a neally great dominate and my same of righten is not very good and he serial pread with a drummar before. We do great do some felly obbits of the serial pread on the serial pread with a drummar before. We do great do some felly obbits or each, the second track of the serial pread of the a few effects boxes, so maybe that's where it's coming from, new layer.

"We both have a new record coming out on VHF soon, called Partick Raindance," he continues, "and the idea with that was to have fewer effects. But they still creep in. I record everything on computer now. but in a lot of ways I'm still nostalate for four track reel-to-reels. I used to be really suspicious of dirital reporting but I think if you do it night it's great. I mean. just because you're recording digitally doesn't mean you're making glitch music. I'm recording digitally but I'm using it as a giorfied tape machine, a recording medium. All the dubby effects are done on pedals, not on software. Virtual effects are useful but it's quite often more fun to get a box that you can actually manhandle like a musical instrument, something that's got knobs and sliders and not a preset. You always see reviews of effects where they say, oh, it sounds good but it's difficult to control. Sounds great and difficult to control? I'll have one. That's what I want. People complain about effects where you can't replicate the sound more than once since the dials are so complicated, but that's what I want. I don't like to know where I am with them.

Besides the due records, the Youngs/Nelson hytems section have been at their most train stronger alonguist the part of the Jandak group, playing alonguist the hard section of the part of the Jandak group, playing alonguist the their stayers to dealth and passering (leished uncredient) on Jandak's Glington Sundry stillant on Corwood. Again to mits start, the ten sailed the passionus feet of cold groups like befory flyrik if the leuteroctivation groups like befory flyrik if the leuteroctivation groups and the playing the playing and land Centella Orders and size of the playing land Centella Collection and Glosgow's Center for Contemporary Arts in May of this year, a setting of an of the third performance of Glosgow's Center for Contemporary Arts in May of this year, a setting of an Charging South Section of Devend Countries.

first time ever) and Neitson had expended his armoury to take in chimes, donds and bells. Youngs is understandably cagey about anything relating to his relationship with Jandek and is highly protective of the reclusive artist's privacy. "I had heard Jandek's stuff already and I really like it," he begins. "So it was an amazing honour to be asked to play with him and I thoroughly ensoved myself. I was incredibly nervous before we went on stage for the first time. but then I always am, it's the build-up that's the worst part for me, stomach cramps, nervous beadaches, you name it. I don't want to so into the minutise of the whole Jandek thing, because I think the music really does speak for itself, but the live performances have been incredible experiences and I'm really proud of the music that we made. Obviously it helped that Alex and I had played together so many times already, but playing bass guitar was

"I had previously played bass on a few recordings," be expends, "and at one point I did do a few rehearsals. with (Scottish lezz composer/bassist/pianist) Bill Wells with me playing bass. Bill on gutar and Katnna from The Pastels on drums. That was an interesting think I did it because I wanted to know what it was like to play bass in a band and actually rehearse and do all that kind of stuff, it was fun, but I got to a point where I thought. I've done that now. Maybe it's just a reflection on my social skills, but I'm better on a one-to-one basis than in a big group. Playing with landek was something that was really special in so far as it was like beind in a band but it wasn't like beind in a band really. All of the best parts and none of the worse ones, although how I even know that I have no idea since I've never actually been in a band long

Perhaps IIk, the group Youngs set up for his extended investigations into Progressive rock, a genre that he still has the deepest affection for, is the closest he'll ever come to wreating with standard rock group dynamics. Formed in 1997 as yet another solo offshoot. Ilk originally featured vocats by Younds's father Edward, a soil physicist by trade, and lynos by friend and collaborator Andrew Paine. Since then it has morphed into a full-blown Youngs/Paine duo project, with the two multitracking pseudo-orchestral combinations of guitar, mandolin, keyboard, bass, percussion and 'narration'. On their latest disc. Cardiole, newly released by VHF, the duo work massive autes with oties like "The Weight Of Stars" and "Of Souts (A Pantomime)\* into personal assemblares that match complex time signatures and baroque asymbedelic arrandements with some inspired songwriting. It feels a lot closer to cracked private press recordings from contemporary loners like St Mikael and Dungen than the sci-fi pomp of Yes. Either way, Youngs remains undeterred, "I love Yes," he trumpets, "And lik is a lowing tribute to the whole genre and all the music that means a lot to me, things like Pink Floyd, Yes and Jon Anderson's Ques Of Sunhillow. I think some of that music is extraordinarily be autiful and I wanted to sing its praises as straightforwardly and unerprinally as possible. That's really important to me, that there's no irony whatsoever, if I feel someone is being ironic I'm not sure if they mean it, so it seems like a bit of a waste of space doesn't it? You have to have a genuine love for what you're doing. Otherwise, why bother?" Naive Shamon is out on Jadiasuwar. Richard Youngs & Andrew Nestson's Partick Reindance and IN's Capticle are on VHF



# The Primer

# **Iannis Xenakis**

A bi-monthly guide to the selected recordings of a particular artist or genre. This month: Philip Clark gets his hyperbolic paraboloids in a twist over the architectural beauty and mathematical rigour of Greek composer lannis Xenakis, Illustration; Savage Pencil

"The problem is he's an ambitect, not a musician." reputedly remarked British conductor Norman Del Mar, in a characteristic response from a classical musician to the apocalyptic challenges meted out by lannis Xenakis. Del Mar was in fact no slouch when It came to contemporary composition, conducting performances of Stockhausen, Peter Maxwell Davies and Olivier Messusen, but Xensius let rip with another form of musicality that pressed non-musical starting points into generating shapes, colours, forms, structures and destures that untently demonstrated alternative ways of thinking

That Xanakis was an architect is exactly what's right with his music. His deep roots in the sciences, mathematics, architecture and ancient mythologies gave him tools to stretch definitions of what music can be. Putting his early orchestral works Metasfasis or Pithoprakte next to pieces even as magnificently punk as Stockhausen's Grupper or Liteth's Atmospheres, inscrutable paradox form at the heart of Xerakos's emphasises how, on a subconscious level at least, these works remain immensely 'musical' in a traditional way. "Let us resolve the duality 'mortaleternal": the future is in the past and vice-versa; the evanescence of the present is abolished, it is everywhere at the same time; the 'here' is also two billion light years away." Xenakis wrote in his groundbreaking 1968 volume Towards A Philosophy Of Music, and his work embodied ancient ideals of a fusion between the arts and sciences, perching itself. between stylised antiquity and the modernism of a profoundly visionary oracle

Born in Romania in 1922 of Greek parentage, Xenaks personified the political and social struggles. of post-war Europe more intensely than any other 42 THE WIRE

composer. He had immersed himself in the arts and philosophy at boarding school in Greece, later becoming a leader of the resistance movement to the fascist. occupation of his country while studying engineering at Athens University, He was left for dead in the unrest. that followed, as British troops attempted to suppress the Communist resistance, and survived only after his resourceful father bribed a policeman to find him. Xenakus was imprisoned and threatened with deportation to a concentration camp as the new dovernment established itself in Athens, persecuting those with left wing sympathies. The regime condemned him to death in his absence when he fied to exite in Paris on a false passport, a sentence not revoked until 1974. The abstract schemata and professorial calculus that characterise his music might appear contrary to this reputation as a frebrand political freedom fighter. and the relationship between the art and the life is an aesthetic. His status as an outsider within the post-Decrestadt avant darde indially made diself felt with a passionate rejection of serial dogma, published in a provocatively titled 1954 article, The Crisis Of Serial Music, which pitched his ideas directly against Stockhausen and Boulez, Now in Paris, Xenakis landed His most famous design was for the Philips Paytion at the Brussels World Fair in 1958, and deployed socalled "hyperbolic paraboloids" to twist self-supporting concrete into dramatic airborne spirals. This radically fresh vision of how to fill empty space with abstract

structures had its starting point in the structure of

Xenaks's first orchestral piece, Metastasis (1953-54).

starting point, as manuscript paper transmuted into architectural plan and the shapes of what became his trademark string glassandi found their equivalent in space as hyperbolic paraboloids. Through uniquely creative use of electronics in works like Concret PH (1958) and Bohor (1962), combining sound with light in a series of installations he called "Polytopes". and by cutting across the grain of each instrument he wrote for with unbecalded physical power. Xenakis persistently questioned where the listener's auditory responses ended and their physical instincts began The thick skin that he had acquired in Athens made the inlighting of the 1950s avant garde seem petty in compenson, but the credo of his music is subliminally political; its unique difficulties place arduous responsibilities on performers and listeners to transcend comfortable, received definitions of 'music'. It's consequently revolutionary music in the purest sense of the word, stressing the emotional

It's little surprise that as Xenakis was pillored by both classical reactionanes and the avant garde establishment, he found a supporter in Edgard Varèse, His music - like Varèse's - used technique only as a starting point to look into something deeper. The fact he was able to boil all his ideas into music is nothing short of a mirade. 'The preliminary calculations are completely forgotten," wrote his onetime teacher Olivier Messagen, "There is no sign of intellectualism, no mental frenzy. The result in sound is a delicately poetic or violently brutal agitation." Music cut from the

energy that surges outwards from thinking and ideas.

Xenalus's music demands you open up bits of your

brain you didn't realise were there.



## Orchestral IANNIS XENAKIS

METASTASIS/PITHOPRAKTA/FONTA ANASTENARIA/TROORKH/AÏS CCL LEGNO CO 2023, RECO

Concepts of architecture, cubism and Einstein's theories of space-time stimulated Xenakis's mind as he worked on his first admowledged work, the orchestral piece Metastasis (1953-54), Architectural plans led to structures that existed in spage and could be appreciated from multiple viewpoints; musical scores were diagrammatic information that duried performers in how to move forwards against unfolding time, but in one direction and with a set series of events. Cubism taught Xenakis how a single object on a flat carries could be viewed from simultaneous perspectives, and he now strove to create the durum

of a multi-temporal expenence in sound.

Bacon's portrait of a dog chasing its tail.

Two key techniques emerated in Metastasias that Xenskis would obsessively bone for the rest of his life: stone elesand; and the imprement of a vast number of instruments locked into a 'sound mass'. The work opens with the whole string section gradually sliding upwards and downwards from a unison G as a heckling woodblock outlines a more persistent sensation of pulse - Xenakis sets up an expectation from the outset that he's dealing with time across dimensions. The glassandi disonercate the angle with which our ear perceives the imposing sound mass created by the strings, and an aural dission is created of an object twisting around itself in the air, explicitly as in Francis.

Metastasis was originally intended as the third panel

in a trilogy of works under the collective title Anasterians, Xenalos realised that Metastasis made a considerable technical advance on the opening two parts and withdrew them, leaving Metastasis as a standalone work. Hearing the Col Legno disc. confirms his instanct to be correct, but the earlier sections do highlight that his creative vocation was fully formed from the start. The opening section. Procession Aux Eaux Claires, hints at the pungent expending of appless folk music that he would achieve in later works like Oresteis. Metastasis itself receives its most detailed and secure performance harn white Troopin (1001) as an incesses late work for solo trombone and orchestra.

The archival performance of Metastasis on Chart Du Monde by Meurice Le Roux and The Orchestre National De L'ORTF is a bit fraved round the ednes but retains its pioneer sount, and the disc remains essential because of Le Rous's dazzting performance of Pithoprakta (1955-56). Literally translating as Actions Through Possibilities, Pithoprakta amplified the rescent potential for multi-dimensional time that Metastasis had exposed. Xenakis began exploring the ideas he would eventually label 'stochastic music' in Pithoprakte, that is to say musical events that derive from probability theory. In her classic 1981 biography of Xenaka, Nouritza Matossian cites the example of millions of independent blood cells moving in addresdate as an analogy for how Xenakis applied probability theory to a symphony orchestra; although the model of a massed flock of hints all arthering to the same shape as they fly is also often given. Certainly Pithoprakta establishes unprecedented musical syntax: the continuity and discontinuity implied by string glissandi and the woodblock in Metastasis are exploded onto a grander scale, as nervy tapone

by the string placers against the body of their

strings and they erupt into heckling pizzicato

A brutally whacked woodblock suddenly splinters the

interruptions before dropping back into the fold. Major

AÏS/TRACÉS/EMPREINTES/ NOOMENA/ROAI

IONCHAIES/SHAAR/LICHENS/ANTOKHTON

SYNAPHAÏ/HOROS/ERIDANOS/KYANIA

ERIKHTHON/ATA/AKRATA/KRIHOÏDI

Although nothing can prepare you for the experience of hearing his orchestral music in the flesh, this

magnificant four CD survey of Xerokov's orchestral work played by The Oschestre Philharmonique Du Luxernbourg under Arturo Tamayo is a nomer all by itself. The orchestral playing is abandoned and unusually tactile, and Tamayo uncorks the dramatic heart of each piece with producous insight. The highlight of the cycle is Jonshales (1977), originally nomnosed for the Orchestre National De France. an ensemble renowned for their sonorous possibilities and technical brilliance. A spectacular opening few bars featuring the strings in a dramatic upward dissand from the bowels of the orchestra into the highest register tells you Xenakis is damned if minutes. The glissandi morph into a keening model theme in the upper strings that's ethereally beautiful. and just as it seems Xenakis can't push this material any further it incessantly flows into fresh vistas. With an abrupt thud from the percussion puncturing the soundscape, he unleashes music of appelling violence, and dramatic sures of energy ntualistically play theroselves out. Planet Hiroski Ool joins the orchestra for Erikhthon (1974), and the tackledown effect of Xenakes's microtonal writing In the orchestra curningly makes it seem as if the plane has been subjected to an exotic tuning system. Akrata (1965) for 16 wind instruments dissects hects momentum with busy silences, and even the late Krinoidi (1991) demonstrates the composer never lost faith with the orchestre, this time with a sunny score founded on his fascination with the

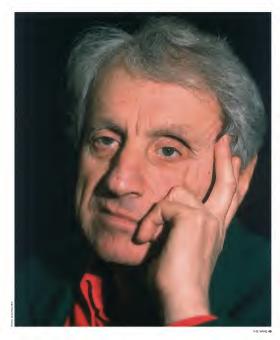
DOX-ORKH

movement of marine life.

DÄMMERSCHEIN/PERSEPHASSA/LA DEESSE ATHENA

Violinist Irvine Arditti has long been a major Xenakis interpreter, both as soloist and in his day job leading The Arditti Quartet, Xerokis's 1991 piece for widen and orchestra. Dox Orkh, was designed to exploit Arditti's reckless virtuosity and belongs to the same cycle of soloist/orchestra pieces as Troorkh. Xenakis describes the work as a struggle between David and Goliath. a trademark invocation of an ancient archetype, with 'Dox' (the string instrument) in combat with 'Orkh' (the orchestra). The violinist plays with short and nervi glissandi throughout as the orchestra taunts him with obstreperous clusters. This is a characteristic Xenakis. stratesy for structuring a piece (think of the string Bissandi versus the woodblock in Metastasis), and here he weaves typical makin. It could be around that he is merely setting up a rather obvious clash of opposites, but the writing is full of subtle sub-clauses like a brief reconciliation between the violin and the horn section. This is an authoritative performance from Arditta and The Moscow Philharmonic under the British conductor Jonathan Nott, and the disc also contains music by Berio and Refael Mira. The Mode disc places another late Xenakis orchestra instruments is beard in counterpoint arisinst dissand.

piece from 1994 aloneside a crack performance of Varieso's Américans With its German title. Dimmersobolo (Rays Of Twilight) making explicit reference to Wagner's Die Götterdammerung (Twight Of The Gods), this is a one-off Xensius piece with a harmonic language that







Top: Xeradon (right) with Le Corboner, 1956, Battom: Xonakin overseeing ceherroels at London's Opens Escaboth Hall, 1986 sais as close to tonality as he over dared. The highenergy level and diseasoble sweep is, however, a absolutely characteristic. The disc also contains Persephasas (1969) – a ourtly constructed 25 minute piece for precision ensemble – and La Diseasoble Athlina (1992) for bartone voice singing in the atylised falsette. Xenisko created for his thirtier piece. O'restins,

## Electronic Music

ELECTRONIC MUSIC

RECORDED 1997-1992 A quick count demonstrates that Xenakis's electronic music formed a tirry percentage of his output, but his status as a pioneer in the field is unmatched, He had the best model a young composer interested in electronics could have, namely Varèse, with whom he became close friends when the expat composer returned to Pans for the French premiers of his part pluretd-in, part prohestral Déserts. And the inspiring thing about Xenakus's electronic vision is that if doesn't sound like electronic music, at least the aposalor and dispassionate sounds that too often pass for electronic music in university departments and at feetivals; Xenakis's rigorous intellectual poetry remains intact. This EMF disc is the best introduction to his electronics, documenting his early experiments. then coming up to date with S,709 from 1992. Diamorphoses (1957) and Concret PH (1958) are both impressive in the seamless way they investigate the same preoccupations as Xenakis's acquistio

music of the era. The recordings of earthquakes, hells, doors slamming and aeroplanes taking off that he sources for Dramorphoses are mulched into a wind sound mass that climaxes with a feral glissandi that bursts the sound barner. Concret PH was onzinally designed to alt alongaide Vorèse's Poème Électronique in the Philips Pavilion at the Brussels World Fair (the 'PH' of the title regresents "twoerbolic paraboloids"), and them's nathos in the air as Xenakis makes the sound of burning charcoal punch above its expressive weight. Burning charcoal is, of course, the sort of natural sound phenomenon that he explored in Pithoprakta, and it's an intriguing paradox that his treatment reveals the inner mechanisms of smouldering charcoal more clearly than the raw sounds could muster for themselves. Bohor (1962) amplifies Concret being hit over the head. PH's soundscape onto a larger scale, while HbW-Harra-Ma (1970) represents the only time Xenakis

made electronic hay with acquistic prohestral sounds.

LA LÉGENDE D'EER

## MODE CO + OVO 2005. RECORDED 1879 VARIOUS

CCMIX: NEW ELECTROACOUSTIC MUSIC FROM PARIS

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unfolding argument.

CCMUX: New Electroacoustic Music From Pans
documents the history of the UPIC computer based

orasing table that Ximakin designed as a composition tool for both professional and annalises composers. The deal of the system is that any shape made on the computer monitor can find be suplicient as a kingle sound object, therefore users don't need to be fuser to write composition and contains. He sizes which for the UPC, Microsof John 19781, is helied slongside another Polylops, Orlylop & Collays, Mustic by Jean Claude-Rinset, Allo Estrado, Curtie Roads and others demonstration UPC in multifations possibilities.

## Instrumental

IANNIS XENAKIS CHAMBER MUSIC MONTAGNE 2000 5000 RECORDED 1991

WORKS FOR PIANO

Socials? was one contend from controlly for all controls, only a doct done sound require literaporament, making his nillutionals to the statistical temperament, making his nillutionals to the statistical planua as real challenge, herhald of large light gaves are set charactery, included from the beconstructed or a jace. The basic question into the construction of a jace. The basic question of large, it is because controlled to the passion of the passio

and solo string music. Heiffer manages to meet a redisjonded absorbible into Xenakis's piano music that's scarce within classical performance. The spiky branches of Evryali coagulate into a forest of linear movement that's so thick and fast, the keyboard buckles under the weight of fanatical activity. Xenaius's last major plane work. Mists (1980), begins with imposing ascents up the piago before stochastic processes fline the material to the far ends of the keyboard. His first prano work, Herma (1960-61), is one of the most fleroely abstract pieces he composed, combining probability and set theory principles into a structure that's all brain and brawn. Helffer's ability to judge the composer's ever increasing speeds and intensities outruns mere technique, and the final outburst is like

There's a touching sprimal init back to Harma's rocts on Ald Takehawla's Mode does. The prece was composed for the father Yug Takehawla's LUA Air herself can't match Haffer's near-spectruman granders. However there's a fine performance of Palmpasest, Arnakia's 1979 work for prans and ensemble, with purchy paying from The Society Of New Music under Charles Pells.

Violinist Jane Peters Johns Takahashi for a performance of the volin/plane due Dikhthas (1979). but where Peters tickies. Arditti stabs - and The Archtti Ouartet were born to play Xenakas. His two major quartets, Tetras (1983) and Tetora (1990), are noticeably distinct works, the earlier piece crafting a belligerently fragmentary soundscape and the later work gelling into one of the most sustained structures Xenakis ever created. The Ardittis' attack and the tightness with which they negotiate the structural minefields of Tetras, traversing its abrupt switches between glissandi, gunshot pizzicato and instrumental white noise, breaks new ground in string quartet playing, while the other side of their brains expertly payafates the cumulative structure of Tetors. This slowly evolving music energaches into territory explored by Bruckner in his vast orchestral adagos, and Xenaius pushes the chamber music aeathetic towards symptonic senirations

#### SIEGFRIED PALM INTERCOMUNICAZIONE DEUTSCHE GRAMMOPHON CO 2002, RECORDED 1974

BJØRN JANKE THE CONTEMPORARY SOLO DOUBLE BASS VOLUME 3

Another highlight of the Arditti set above sees cellist Rohan De Saram untangling the notorious solo cello Nomos Aloha (1986), but let's not forget the pioneering version by German cellist Signified Palm twho died during the preparation of this article). His reptal disc Intercomunicazione was one of the meat New Music documents of the LP era, putting Xenakis into the context of Webern, Kagel, Zimmermann, Pendereckii, Earle Brown and Isang Yun; this recent ressue has been beautifully remastered and the power of Palm's playing will never be diminished. Nomos Alpha made a decisive move away from stochastic music and into a lare technically and sointually authentic. The Danish complex series of calculations based around pouring pitch and durational material into 'sieves' with strict parameters, and then manipulating the resultant residue compositionally. It's consequently a breakthrough piece and whatever the processes, the cello gets dissected forensically with each seemingly inordental sound thrown under the microscope and amplified many times over. Palm's achievement in realising the intensely supple

gradations of textural detail while actually making musical sense of it all is phenomenal. Theraps (1976) transfers comparable principles to the double bass, making telling use of glissandi that aucidenty change direction. Norwerten bassist fluori lanke keeps a level head under considerable duress.

## IANNIS XENAKIS PSAPPHA/REBONDS/OKHO POUR TROIS

DIEMBES

PLÉTADES. HARMONA MUNOLCO 1996 RECORDED 1997 The solo percussion pieces on the Médénet Musical disc, Psepphe (1975) and Rebonds (1987-88), both set up rhythmic patterns that receperate by elongation and acceleration. Spreading the rhythmic cells over sets of bongos, tom-toms and bass drums has the effect of giving the music a part-frustrating, parttenacious melodic obstinacy, but these are underrably charismatic performances by percussionist Pedro Carneiro of works that come as standard within the contemporary percussion reportoire. A bonus DVD explores the challenges. Piditales for aix percussionists, problem facing musicians mounting performances is (1967) was corpored for Les Percussions De Strisbourd, that, apparently, operating the ensemble with the and involves a self-invented instrument, the 'Six Ken', which Xenakis's sieve calculations formulated into a non-standardised 19 note cell to be struck on metal bars. Its 44 minute construct shifts from oure rivthm in the opening sections towards more pitch-specific material in the middle and then back again, Again, I'm wondering if his processes become too transparent when rhythm is the only parameter on the menu. Certainly there's not the spell that springs from Steve Reich's ease with similar forces in Orumining.

#### Vocal & Theatre A COLONE/NUITS/SERMENT/KNEPHAS/ MEDEA

#### VARIOUS PUPILS OF MESSIAEN

Xenakis's vocal writing retained the essential physicality of his electronic and instrumental music, but his love

of the Greek language and for Greek theatre gave his choral pieces a feeling of being rooted in ancient a deeply ritualistic score with intoned choral writing 48 THE WIRE

histing at primordial peremonies as rude microtonal trombones and string writing borrowed from Nomos Alpha makes the point that all radicals plunder tradition. Alusts - written in the same year - is justifiably his most celebrated choral work, and carnes an unusually

guntirit entitinal agentia. White he commotest. Greene was falling under the rule of a military junta, and Xenaks. dedicated his place to political prisoners the world over, representation. Splashy plano witing tricities everywhere presumably mindful of his own wartime experiences, It opens with a web of dissand that converts vocalising into the noise of human distress, with migrotonal melodic writing making individual voices sound vulnerable and discrentized. Notated tongue clicks and whistling add to the intensity by evolving humane sounds normally omitted from choral protocol; brooding, suffocated harmonies produce an apocalyptic atmosphere. Conductor James Wood and The New London Chamber Choir are Xenakis specialists, and their performances National Radio Choir on Chandos are pretty good too. performing Note with the sortler A Hélère and

Xerokis's setting of the Hippocratic Oath. Sement.

Like Medea, Oresteia fuses ancient ritual with

Works by Messagen and Stockhausen provide context

# IANNIS XENAKIS

MONTAGNE CO 2002, RECORDED 1665 KRAANERG

contemporary technique. It originally consisted of two hours' worth of incidental music for a 1986 production in Michigan of the ancient Greek tradedy, but Xenakis distilled and sculpted the highlights into a 50 minute concert suite of wwd intensity. For this 1987 recording made at the Strasbourg Music Festival, he added a new scene, Kassandra, scored for bantone Spiros Sakkas and percussionist Sylvio Gualda, and created a new vocal technique. Sakkas half-screams and half-sings his part in an expressive falsetto that packs a dramatic punch by complementing the raw hystene with cool control. Gualda's drums add demented undercurrents to the relentless flow of Sakkas's vocalising, and the frenzied energy of the woodwind dominates the editable conclusion as the chorus chants its invented folk music. Earlier, Xenakos created the ballet Kraanevy (1969) for the opening of the Ottawa Arts Centre. At a massive 75 minutes, it's one of his most extended pieces one reason, perhaps, why it lacks the iron sureflootedness that ordinarily distinguishes his structures. Another fountrack tape is a near impossibility. When New York's ST-X Ensemble (Ensemble Xenakis LISA, conducted by Charles Zachary Bornstein) revived the work in the late 90s, DJ Spooky was co-opted for the task, but The Basel Symphony Orchestra's in-house team manage perfectly well on this meaty performance. Despite reservations about the totality, there are moments of where orchestra and tape form a darkly brittle continuum stwe way to denserously untimited orchestral outbursts placing considerable pressure on orchestral

## players to act like primed chamber soloists. A discernible energy is derived from this high-risk strategy. But I've no idea how you would dance to it.

## Ensemble PLEKTÓ/EONTA/AKANTHOS/N'SHIMA

ECHANGE/OKHO/XAS/AKRATA

ECHANGE/PALIMPSEST/WAARG/EONTA

tradition. His setting of Media (1987) is a case in point: The two Mode discs feature performances by the expellent ST-X Ensemble; the Attacca disc is by the Dutch ASKQ Ensemble, Fonta (1982-64) for pieno and brass quintet is stochastic music elevated to

the sublime The model Xenakis utilised for the niece was that of light refracted through water, with the piano representing water and the brass portraying near blinding light, but this is no picture postcard with the power of 1000 simultaneous waterfalls. Underneath, muted brass enter imperceptibly until their reflection becomes a resonant reality; tidal waves of brass later overwhelm the piano as the two battle for supremacy. Another significant masterplege is the Hebrew based N'Shma (1975) for two voices and instruments. The microtonal vocal writing is kept determinedly untained for the niceties of the trained voice, and the dustery brass and amplified cello accompaniment equals their raw expressivity. Echange (1969) for bass clannet and ensemble

remains a deeply elusive work. Originally written for Dutch bass clarinet master Harry Sparnasy, who performs it on the Attacca disc, it's an unremittingly dark work that keeps any 'enner' meaning at arm's length. The bass clarinet obsessively shadows the linear movement of the ensemble, hopaking off into dramatic solo cadenzas that explore straining multiphomos. Then - rare in Xenakis - a joke, as a naked toral fantare in the ensemble appears without reason, Flektő (1993) is oddball again, featuring the pranist ricocheting clusters against a web of counterpoint from flute, clarinet, violin and cello. Xenales usually locks counterpoint into his familiar sound masses, but here lines jut out provocatively. A mediating percussion part glues the whole raggedy enterrorse together

## Compilations ATA/N'SHIMA/METASTASIS/IOOLKOS/

CHARISMA/JONCHAIES COL LEGNO CO 2000, RECORDED 1955-1991 THALLEIN/JALONS/PHLEGRA/KEREN/ HARPSICHORD WORKS

ST 48/POLYTOPE DE MONTRÉAL/NOMOS GAMMA/TERRETEKTORH/SYRMOS/ ACHORRIPSIS/PERSEPOLIS/POLYTOPE DE CHINY

N RZ 2XCO 2003 RECORDED 1903-74 Xenakis stuffs a vast amount of information into relatively binef durations, making his works ideal for anthologisms. The Col Lestno set is a useful budget once introduction to some key neces, while Frato double up on classy performances of large ensemble works by the Ensemble InterContemporain under Pierre Bouley with a survey of Yengkis's music for event garde harpsichordist Elisabeth Chomacka. The Edition RZ set is, however, much more than a convenient compilation and dredges some very rare ours genus. Long passages reminiscent of Concret PH, performances from the archives, including a welcome recording of the legendary Terretektorh (1965-66) for an orchestra whose members are scattered through the audience. This requires audience and musicians to reconsider their relationship to each other, and Xenales gives his percussionists giant steel whistles

that carry the spiralling ascents of the woodwind surging into infinity. The second disc concentrates on the Polytopes, including the rarely heard Persepolis, onginally composed for a music festival in Iran. This is another example of Xenakas blurring the distinction between the white heat of his technology and a sense of the arcane, as his transm folk sources are distilled into an imagined ancient electronics. Music from two billion light years here and now. I Xenakis: Architect in Sound takes place at London South Bank Centre (7-9 October).

www.rfh.org.uk



# Charts

Playlists from the outer limits

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A new compilation of Ennio Morricone's less familiar soundtracks - culled from his most prolific and twisted period in the early 70s - is murderously brilliant, says Ken Hollings

ENNIO MORRICONE CRIME AND DISSONANCE

How many men and women have died violently to the sound of music composed by Ennio Morncone? Given the number of move soundtrack credits to his name. beading well north of 500 at the time of writing, the body count over the past 30 or 40 years must be pretty impressive by now. All the same, it's hard to magne what Dostoyevsky would have made of a title like Crime And Dissonance: does one follow on from the other, and if so which comes first, or do they seek to consowe together? Troubled aesthetics will often lead to troubled minds - the nebt combination of notes can inote the human heart to murder. Any additional acreams and moans you might hear are est part of the score

Selected by Alan Risbon from Sun Oty Girls and builed together by Make Patton, responsible for savagety retooling a number of choice move themes on his Director's Cut album with Fantómas, this two disc compilation presents a twisted skein of material, most of which was written and recorded by Morrisone between 1969 and 1974. It's a significant period for a number of reasons. With his music for Service Legge's Once Llogg A Time In The West, released in 1969, Morricone had written what many considered to be his define we Spachetti Western soundtrack in genre he'd helped establish earlier in the decade with his work on Leone's A Fistful Of Dollars and For A Few Dollars More. From this point on, elements of self-parody and repetition would start to creep into his Western themes, However, Morrisone's output at the start of the 1970s showed little sign of diminishing; he accred 13 separate moves between 1971 and 1972 alone.

A lot of his most interesting work from this era was

written for a succession of highly stylised Italian

rom the yellow covers of paperback murder

thrillers known generically as gialls. Taking its name

mysteries, the gallo was given cinematic shape by Mano Bava in the early 1960s with films like Ewi Eve and Blood And Black Lace, Highly charged, gansh and rippling with psychosexual undercurrents, the giallo was further refined during the 1970s by such directors as Dano Argento and Lucio Fulci: Mornicone's work for these two rups like a twitching artery throughout this collection

Released in 1971, Fulci's Una Lucertola Con La Palle Or Oonne (A Lizerd In A Women's Skirt) is art ginema at its finest. Set in swinging London, its combines blood-spattered psychedelic dream sequences with softcore sex, menacing hipples and dog disembowelling. Excerpts from Morroone's score presented here include opener "Giorno Di Notte" which terms acuteding electric gustars together with hery keyboards and sowward bassines, along with the quessy blend of muted trampet, bushed flates and and strings that make up "Spirit" and "Fondate Paure". Rather than grouping these together as one selection, the tracks are scattered across the two discs, interminified with, among other delights. extracts from Morncone's scores for Dano Argento's L'Uccello Con Le Piume Di Cristallo (The Bird With The Crystal Plumare) and Il Gatto A Nove Code (The Cat O' None Talis) from 1969 and 1971

respectively. Terse and tumbling affairs, both scores are concerned with flight and pursuit, as exemplified by the lurching orchestral runs of "Corsa Sui Tetti" and the creeping piano lines, desocrated bass stabs and eene wordless vocals of "1970". Recorded long before Argento worked with the members of Gobin on the soundtracks to such classics as Profondo Rosso. Suspina and Tenebre, these cuts reveal why he went back to Morricone in 1996 for the score to his Steadhal Sendrome. Not all the tracks are taken from gialli, however.

The fake tribal beats and tuned percussion of "Astratto 3", together with the queesy blend of echoing pazocato and harpsechord on "Le Fotografie", are from

Veruschka: Poesra Di Una Conna, a 1971 film portrat. of the legendary international fashion icon, while the bahtly orchestrated thrusbna of "Sequenza 10" is from Seaso in Confessionale, a 1974 documentary on sex, religion and society. The rine-modulated percussion, circles and pures and rattles of "Astronome Con Ritmo" and "Esphritamente Sospeso" are from il Serpente, a convoluted spy move from 1973 starring

Yul Brynner, Henry Fonda and Dirk Bogarde. As its stndent church organ chording suggests, "Postludio Alia Terza Modie" is from a Gothic spoof, Barbablu. an international co-production directed by Edward Dymtryk and released in the English-speaking market in 1972 as Bluebeard with Richard Burton playing the senal husband and Requel Welch as a nun. Elsewhere the restless skeletal strings of "Il Bulo" from L'Antonisto, an early Exemist knock off from 1974. looks forward to Morradone's work on Europet II: The Heretic, that slightly classier Evoreist knock-off directed by John Boorman. All these tracks have be ingeniously sequenced together, taking full advantage of each moment of contrast or continuity. Shaped defily into the running order of both discs. like a strictto shoved deep between the ribs, are a couple of tracks from the soundtrack to Gii Occhi Freddi Della Paura (The Cold Eyes Of Fear), one of Morncone's amazing collaborations with Gruppo Di Improvvisazione Nuova Consonanza from 1971. Stretched almost to breaking point, the compositions "Folie Folie" and "Seguita" are tight, concentrated workouts for freeform percussion and guitars that pull restlessly

at the listener's nerve endings. They mark a the soundtrack and becomes an experience in its own neht. Sensitively remastered and boldly presented, the tracks on Come And Desonvance take this process further still, offening some remarkable points of departure and hinting at new areas of experimentation. Just think of it as music to die for. .

point where film music starts to detach itself from

**ACTIVITY CENTER &** PHIL MINTON

**ACTIVITY CENTER &** PHIL MINTON PHIL MINTON & VERYAN WESTON

WAYS OUT EAST > WAYS OUT WEST

BY EDWIN POUNCEY Wooder Phil Minton's Instructive ability to guil something new florii his throat has to be admired. In the company of surprist Michael collectively as Activity Center). Minton finds olecty of material within their music and naisemaking to won his wood ones around all of which oflows his creative persons to fully unfurl as the session progresses. As part of Activity Center he opens up with an astorishing array of suttural squeeks, burgs, groons and stages; what sounds like his very soul is straining. to bust free Accompanied by Renkel's sensitively stroked accusts guitar and other and Reins's equally emotive negression and occasional bowed cymbal, the six peops here range from the humorous to the grotesque. On the elongated "RubbleRubble", all three musicians fuse together in a constantly shifting surge, punctuated throughout with barks, growls and excited partitions in the dark from Minton's seemingly endies store of vocal distortions. Charged around by Reins and Reniel's fractured instrumentation, the trip rack out to a seathered best of machess, joy and sheer bedlem Minton is equally exploratory and alarming on

Ways Our East > Ways Out West, which he shares decidedly makes the music on integring event with a fengstanding collaborator, the levboordist Vervan Weston Commissioned in 1993 by the Tektios Masic Festivel in Switzerland, Wens Out First is partly based around the life of aparchist. writer Nestor Malibro, a passant humad revolutionary from Southern likeaine whose achievements, according to Minton and Weston.

were distorted by the Soviet state and its

Their tribute to Makhno and his overlooked Maktnovist movement takes the form of a series of sens and improvised revolutionary texts (onessed by poet/performer Lou Glandfield) that explode alcorate Weston's straight or restrained playing Smittish assessed John Heavy Mackey's "The Anarchist's Anthern" supplies the

first rumble of sovolutionary thunder, opening the Ways Out East section Ways Out West completes the record with

from a book compiled by 1950s folk sines and labour activist Pete Seeger called American Fraguete Balads Types And Space Here Seeder's passions are wown into a musical tableau that has Weston playing two Victorian chember organs and Minton supplying suitable vocal abstractions. On Instrumental duets like Versions From The Ene Canal" and "Versions From The Strangest Dream", an impanant menagene of scuttime mice. Record host owls. hunery coactes and spuffling sackaloons is summored from Minton's Incyns. For his part. Weston supplies spitted vocal and knybpard renditions of, among others, "Go Toli Aunt Nancy", "Big Rock Candy Mountain" and "Which Side Are You On?" in a style that evokes Burl Ives and

Alen Lottex while, more importantly, confirming Seezan's place in the evolution of revolutionary folk/protest sona

#### TETUZI AKIYAMA & GÜNTER MÜLLER POINTS AND SLASHES

BY AULIAN COWLEY Switzerland based German mesician Günter Miller took iPad and electronics into a Tokyo

studio for this April 2004 duet session with Tetud Neverne playing tape-delayed electric guitar Milbers music works through intensification Reckel and perpussioned Burkbard Bens (known patter than development, It's less a source than an invitation to ponder, like staring at the opaque surface of a pool and watching details gradually become accessors as the eyes acclimatise to perception of depth. For the sec improvisations on Points And Sleiches, he draws the ear into a receding field of spain and textured murk; not smooth drones but statio accumulations of flecks and flickering particles.

entated percussively at a molecular level. Alwanne is a regular collaborator with swisting this combination deploys tape delay but avords the rhapsodic looping and gestaral fallness that might imply. Instead he stirs and strakes the music's surface, nopling it with dots and curls.

points and slashes of sound, celligraphic restures, assorted debns decoming the surface of Müller's soundoool, Müller is edent at extended that with other management. But Alexande objects to ordain obstacted the electric quitar tone and timbro. He avoids bluning and fusing, sters distinct and stands out - and that

rather than a moditational occasion. NORWICH: AMM AT UEA

## JOHN TILBURY IOHN TILBURY PLAYS SAMUEL

BECKETT

DY DRIAN MARLEY With the departure of Kesth Rowe, AMM have been reduced to a dua consistent of founder member Ecicle Prévoit and relative latecomer rafter assisting with the group for a couple of years he inited the racks in 1982) John Tilbury on prano. This isn't the first nit shat AWM have groups: Prévost coupled with sexophonist Lou-Gare, and Rowe coupled with Come ius Cardew. By 1976 all parties were cautiously recondied and working together again, but the union wasn't to last. Gare out the group soon afterwards, followed by Carrier. The dup of Rown and Polynot, which in 1979 spade it Had Reen An Ordinary Ecough Cay In Pueblo, Colorado for APO, an offshoot lobel of ECM, was then augmented by Tribury All of AMM's recordings from Generative Themes to the recent pollaborative set with Musica Elettronica Viva.

Apparox, formure this time. The fallings out in the 1970s were occasioned mainly by politics with a capital P: Carriew and Rose's flornely held Magust beliefs called the validity of the music that AMM had been making into question. But inevitably there

present rift stems in part from comments critical of Rowe's musical methodology that were published in Prévost's recent book, Minute Particulars. What may be of greater import. however, is that dumn't the last few years Rowe has been worked intensively with a new procestion of players - Yoshimeni Nakamuta, in normalist -- who seem better attuned to the

Does that make Privost and lifesty yesterday's men? Far from it, if Norwich is anything to go by The concert was recorded at the University of

East Analia on 14 February 2005, the cultination of a year in which Tribury and Princed Inclumed and slave waderbook on aspects of improduction to music students at UEA. The 55 minute performance on Nowich contains elements that will be familiar to provide who has heard AMM - the tonal firtations and ambutation of Titbury's giano plains), the yearning argegoos, the expanded world of colour

and percussiveness offered by his Case-like preparations of the strings, not to mention the sonic whoosh and shimmer of Prévost's bowed symbals and the ur-muss plunking of the without the noise-drone undertow provided by Rowe's guitar and electronics, the music is less linear, more egisoche

With its leases into silence and oblique modes of continuity Moneych offers a different kind of tension from the recordings made by the trowith Rowe It's also rather different to the antititled Occords Morenets, a showcase set of diverse and mostly brief studio improvisations that Tithury and Polynet released in 2004 under their joint names rather than the AMM rubno. Make no mistake, AVM's creetive spark hasn't

been extinguished, and Nonwoh is the proof of R. Between 1955 and 1975, Samuel Beckett wrote six radio plays, of which two, Cascando and Rough For Radio L. am to be found on John Filtury Plans Samuel Reciptt The draft of Rough For Radio I was writen in 1961 and abandoned by Brokett though the following year its perminal idea was brought to glosses fruiton in Cascando, in which Tribury plays the characters

Queser ocens and closes the windows of coportantly during which Voice, exhausted becond measure, structies desperately with a story he can't quite finish, his words (hence, life) nemetically unswellfur before him. Music, a character in its own right, is also opened and closed, sometimes in consort with Valor. The

struggle to create order - and, through order, meaning, though of different kinds - is common to both Vivee and Masic, both of which may be occurring in Opener's head, though the character strongly rejects that possibility. The music of Music is plained on piano, its sound electrosically more dated by Sebestian Level By comparison, Rough For Radio J. though

amusing and pleasingly ambiguous, is a lesser lovel in the Beckett crown, perhaps zroon or (Filtury) and She (Christina Jones), plus Music and Voice, Tilbury (pane), Lover (electronic modulations) and Prévoit (nercussion) projete the music. The piece suppeeds simply because Tribury has an extremely good 'Beckett voice' formal, slightly clipped in delivery, almost accertiess, assentially natural - and his reading



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Despite its wedding ceremonial setting, Sunburned Hand Of The Man's latest release bears comparison with the most mindblowing double albums of all time, says Edwin Pouncey

# SUNBURNED HAND OF THE MAN

After a slew of releases in various formats on such subterranean labels as Bastet, Riot Season, Firsta. Sout Of Oir and their own Manhand import. Massachusetts mistits Sunburned Hand Of The Man return to Ed Hardy's Eclipse label (previously responsible for releasing what many consider the group's most defining work, The Trickle-Down Theory Of Lord Knows What to put out a double album of mind-slipping proportions. More than being simply a supersized sampling of freaky festivity - which it undenlably is - Wedlock also takes on the aspect of a sound move that accurately captures the events that took place when the group towelled to Jacobson Lake, Wasilla, Alaska on 21 June 2003 (pnor to beadlining one of the nights at the now legendary Brattleboro Free Folk Festival) to perform at the wedding of group members Paul LaBrecque and

Aready party revealed in words and potures in an enomination of the fast state of Shareh party revealed in words and potures in an enomination of the fast state of Sharehover Press magazine, the new arbum's particular so overall with further Polaron dividence that give a real sense of being there.' Darry shots of the group beinging out, crawling around on all fours and, more alterningly, shooting off a 357 Magrama handgus into the widdensess birt at the party almosphere and the

underlying element of craneness of the proceedings, for which Medicals is the perfect soundrack. Recorded line "outsade" to two wideo cameras, the A said documents the day's slowly gathering poor with a sense of instrumental overtures that herald the group's entries of the place of the processional march (of sorts), where however the outsade of the place of the processional march (of sorts), where however the strains of Beethoven's Moonlight Sonata being flacing on Beethoven's Moonlight Sonata being flacing. This is

followed by a back-of the van dobro solo from glatanst Marc Orleans, punctuated by police or einens howing intrusively into the mix and, further along, by whistles and squawks from an obviously intrigued and excited paraleat. Next comes the wedding service, where a Methodist minister givee his blessing

before the entire record shifts effortlessly towards its demented destire. Listening to singer John Molonsy unhook his psychodelic backbone to hallbonogenically you, while doing ford hows what from inside the billioning percussion and gutar driven electric fig. that is gradually smothering the state. It is hard not to compare.

Wedfock with such similar double album brain scramblers as Amon Duül 2's Dance Of The Lemmines. Can's Taro Maro. The Grateful Dead's Live Dead. The Hampton Grease Band's Music To Eat or Royal Truc's Twic Infinitions, Taken as a whole. Windook may at first sound like a meandering indulgence, but on second and third hearings the obsessive beat and natural lucidity of the music begin to leak into the listener's subconscious, dragging them back for more Parts of Wedlock can also be loosely compared to The East William Other, which was recorded on 6 August 1966 (Hiroshima Day) and released on ESP-Disk, Described as \*USA Vs The Understound the first electric newspaper collage and montage of events", those appearing included sax player Manon Brown, The Pugs and members of Andy Warhol's Factory entourage, among them The Velvet Underground, whose muffled and bnef "Noise contribution was for many the only reason to hunt down a copy. That album was also a socio political field recording - revolving around the broadcast wedding of President Lyndon B Johnson's daughter

Lucy, the pomposity of which clashed violently with the

Although the political aspect may be distinctly less

collected artists' enraged reaction to the ongoing

conspicuous on Sunburned Hand Of The Man's

Vactourn Was

elector troudbaset, the two records share a similarly in the way they are completed and presented. For Michiney and company, this was a significant occasion in the groups abande history, which they all felt should be documented for postering. This was a period of of filter in the time development where (father Britisheboro and the New Welfeld America big they would reluctainly find themselves sufferd into) they called for a time for reflection to contemplate their energy medium.

Her Rare Wood or No Magle Man, the sound here is raw and untarned, but glorously so.

The record succeeds in preserving the group's sportcrafty at a time when they were virtually unknown outside the movement they were unwritingly creating. To confer on Wedfock the same status

unknown outside the movement they were unwittingly creating. To confer on Wedfock the same status as the moment when Bob Dylan work electric would be an exaggeration, but that same sense of revolutionary change is definitely blowing in the Alaskie wind.

Though the mood changes over the remainder of the

set, the one constant is the improvised ntualism at its core. The assorted instrumentation of Rob Thomas, Rich Pontius, Chris Corsano, Phil Franklin. Chad Cooper and the rest blurs into music that is part acid folk trance and part shamanic peremony. The effect is to slowly peel back your scalp and trigger your skull into full lunch mode. On rades C and D. the celebration reaches its zenith, with Moloney lost in a vocal trance state and everything around him beginning to unravel; but the group snap out of it and come together in a concentrated flurry of meditative strumming, drumming and bead rattling producing a final, heavy yet beautic moment before master of ceremones Dave Bird's touching closing speech sends the happy couple and their equally delinous guests out into the midnight

"I think it's beautiful," he declares, and for once this simple sentiment really tells it like it was.

#### BAILEY/PALMER/STAGNER LIVE AT LAMAR'S

RY JULIAN COWLEY

That's Lamar's fine food restaurant in Chartengote Terrorssee, where in March 1999 Depek Bailey was to be heard performing with the Shaking Ray Lews duo - Dennis Polmer playing synthesisers and Bob Stagner drumming The two tracks, recorded before an appreciative authence, last in total less than half an hour renforces a paleable sense of coherence and purpose in the reusic. On the first track. "Detrictson". Boiley operates from well within the confours of a group identity begand by a ferment of burbling, babbling and wheezing curffugurer and nerruscus none and colashos. A common momentum is established from the stages Barley's amplified durtar becomes strident. testing the collective surface tension with its

crunching metallic paggreness. The shorter "Cettish Night" is defined initially by a tight, self-contained Barley solo; then Stagner alummets in and executes a series of offusive free-ranging turnbles, while Polimer performs a shadowing and shading role. The Shaking Ray Levis have an aptitude for sounding fresh and free from dische while not appearing selfconsciously outlandish. They accommodate Shore Drive" in college of waves and peofer-Barley's smaller playing in ways that set ham), "Sudden Intake" (rotating swith) and "4 3s. his idiosyncasies to advertises, cast them in a relatively unfamiliar light and what the ancediffe

## BARDO POND

SELECTIONS VOLS 1-4 OY SAM DAVIES

In 2000 Bardo Pond began to sell Volume 1 on tour and online, the find in a sense of CD-Rs. which pather like Spain Youth's SVR series. decumented upgelessed outsizes and improvisations for hardrore tasis. With the group

having made the switch from Matactor Records to -but "Gummi librid" sports an adroit, gently release as a double CD. No surprises are harboured here: all four

volumes represent the Bardo Pond heard on the stude aburns, aibed in the more rebulous, less palished forms of lengthy openended jams and sketches. But that sound itself has always been protty blurred at the edges, being tranced-out snaro mrk with all the house finish thirthy distorted glatars, with heavy delay and wah, drones, feedback and voca's submerted in haze

At its best it has a rested widescreen elery. akin to the stoned desert rock of Kyuss, and touches on the guiter fireworks of My Bloody Valentine and Some Youth. But it's also see that the group escapes sounding hebolden to those near-contemporanes, as though they've only ingrated secondhard the avant garde influences which stand behind them. At worst the proseic

lumpenness of Modver rears its head This may be unfair on the group's founding members, whose intrad inscription was drawn from free music After all, what is a monotonous detailed to some may be a bysichic drope to others. But the currilative effect is in fact actipsychecietic. It's a foggy, colouriess murk, similar to that created by endlessly making paintbrushes. in the same jar of white spirit. The predictable,

skuppsh pulse and low register granking of the guitars slowly gather into a strangely oppressive atmosphere (much tike John McLaughlin's Devation minus the hyper-proficiency). The need for a close of something sharp and cleansing

## becomes more and more pressing. THE BLACK DOG

SILENCED

For an artist so ill-fated, falling foul of both Warp and the tiny Hydrosen Dukubox, Ken Downie aka The Black Dox is exhibiting something like carene tessects Tearmed up with Sheffield electronic music seteon Martin Dust, the manbehind the DUST Techno mini-empire Downle. of his caree. It's a coreer which may in time come to resemble that of Steven Stapleton's such is his cultic hooded iconoclasm and artistic integro. Always comfortable as a musical director, a narsaver. Downs could have been a difficult colleberator for Plaid's Ed Handley and Andy Turner Working over broadbend with Martin Dust one in Devon the other in Yorkshire it appears that any such tensions are a thing of has affected the contemplative mood of Silenced, particularly on "Break Down Dn Lake

555" (sombre costmens chimes syntaxing to flickering static), which are all Ambient in the However, the strongest tracks boom' in an old fashioned way - best of all is "lirosen Horus", reminiscent of "Roomus" from The Black Dog's Spanners, a slice of manting plass-eved hiphop, Also recalling the shiver in the spine of technerally are "Bernote Viewine", with its hooky 303 line and "Wt/Return/Desty/Kill". It's stood to bear too that Downie's affection for the near Eastern hasn't dissipated - not only is the cover of Silvoced graced with a nicture of the Koron

ATF their new label is giving the series an official spilling, loop of Islamic percussion. Wool ANTHONY BRAXTON

20 STANDARDS (QUARTET) 2003

LEO ARCO Released in 2004, the first watelment of Arthory Brodon's Standards (Quarter) prompted a spat in the letters payes of The Wire between reviewer Andy Hamilton and label boss Leo Feidin Harritton's assument that Breaton approximated his chosen composers' thomas, running their lines. If major material than that," And of course you'd with "fumbles" and "metakes", met with dension from Frield who, apparently fround with laughter" as he mad the majow They're not mistakas, rather "dayations", Feign countered

Now, here's a second volume to sar it all up Like the first four CD set, this second batch commandeers material from all around the postbaboo era with tuses and compositions from Charles Parker, Paul Desmond, Gerry Mullisten. Bill Frans Dave Rodreck John College and Joe Henderson interspersed with Tis Pan Mily waybacks like "The Song is For You" and "Green Dolphin Street". The superb rhythm section of Kevin Norton (percussion), Kevin D'Neil (guitar)

and Andy Euleu (base) again bolster Breaton's inventions, and the opening 20 minute excursion around "All The Things You Are" is a grandstanding, monster performance. Braston beens by hundred the changes fieldly before loosened the men to evertually soor the surface of his soin with caremous multiphonies. His seaso of architecture and direction is determined

and assured, just like you'd expect. But it would be wrong to overlook where deviations stop and mistakes begin Braston gives Eddle Hams's "Freedom Jazz Denov" a very crude and squeaky reading, and Brubeck's "Blue Roado A La Turk" lacks surefrontedness. Brubeck's composition is entirely note-specific creating highway because between disting chromatic inner parts and its fight 9/R errore. Brodge is rack solid foundation given by the rightim section, sounding too haphazard to be taking a particular (view) on Brubeck's original. In its original incomption, "Blue Rondo" solices improvised blues changes into the written correction, and the quality of this performence. is only properly revealed in the sections of improvisation Practice was indeniously

momentum is sustained by seemingly random bursts of Brubeck's theme on glockerscriel This is Brubeck transformed into Ghost Trance Music. Elsewhere, Booton deviates with more intention. Colleges's "Longie's Largest" is alread about as objectively as is possible, a stoppery that underlines the genus of Coltrane's melodic ideas. There's also a moment of drollness in Irving Berlin's "Remember" as Kewn Norton pushes towards cod-Disseland with comy cymbal splashes and Baby Dodds woodblock dwthms. Braxdon plays Berlin's thome with dry wit and does enough to admovledes the stylistic

incorporates material from the "head" into his

blues improvisation; regular time molts and

mismatich without turning into Victor Bosse COCK ESP/COSTES/ LASSE MARHAUG/KK NULL/ RICHARD RAMIREZ/ SMELL & QUIM

WE WOULD BE HAPPY: A NOISE OPERA RY KEN HOLLINGS

In pagetive terms, this collaborative "opine coars" talls a fairly conventional tale of boy meets gri, girl eats doughnuts, boy has sex with himself, girl doesn't mind, boy starts agreeming a lot, girl doesn't seem to mind that either "So what?" you may say "Wagner based his entire Rine cycle on be right. We Would Be Happy fulfils all the standard colony the general rubble have come to sepect from stand opera, being lond.

performances by people working in a language other than the one with which they were born, All that's missing is the overpaced glass of champages during the interval. Strip the project down to its constituent parts, however, and some intriduing file sharing seems to be taking place between the various participants. Material is toyled on the basis of a facty stort interior. system between selected groups and then evenly distributed throughout the work, with Smell & Quim in particular performing small wonders with

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innavation and stunning sounds," - New Classics "Without exception, everyone

delivered excellent work." - audiorevolution.com "The results barder an magical...

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Byron Coley reappraises a British guitarist who took new routes away from folk blues with heady injections of hipster jazz, North African music and Indian ragas

## DAVY GRAHAM

# FOLK, BLUES AND BEYOND RESCUND OF THE PROPERTY OF THE PROPERTY

FLEOGLING CO
Day Granam has always been one of the hardest UK
folk sputarists to appressate outside the context of his
bitnes. Graham was such a workly and slavely a
metated stylest that many of the esethetic moves he
levented were quickly transmudel into clibres by
lesser tulents. The second reason some
contemporary fresh have difficulty grapping with his

instanced seyles and shall you have about the better the warmed where quality transmired into elicities by instanced and the property of the property of contemporary fare have officially graphing with his possible to the history of use the property of leading to the property of the property of some property of the property of Folk, Blass And Beyond is the alonals borns of the folk. Blass And Beyond is the alonals borns of the folk. Blass And Beyond is the alonals borns of the folk. Blass And Beyond is the alonals borns of the folk. Blass And Beyond is the alonals borns of the folk. Blass And Beyond is the alonals borns of the folk. Blass And Beyond is the alonals borns of the folk. Blass And Beyond is the alonals borns of the folk. Blass And Beyond is the alonals borns of the folk. Blass And Beyond is the alonals borns of the folk. Blass And Beyond is the alonals borns of the folks and the folks and folks and

UK folk continuum. Released in 1964, it's still capable of blowing your mind if you'll let it. The range of influences the 23 year old Graham had successfully mastered and incorporated into his playing beggars description. No reason to loundry list them, but the distance from "Masian" (a beautiful Sandy Bull-like instrumental with North African textures) to "I Can't Keen From Coung Sometimes" (a Bland Willie Johnson song on which Graham uses his natural voice to gongeous effect) to "Better Git it in Your Soul" (a masterful reading of the Charles Mingus piece) is guite boggling. What's more, the figure he cut reed thin and dark - is just so boho you could shit. Not hard to understand why the album was tucked under every hipster's arm back in the day. The borus tracks here are also excellent. From the 1963 London Hootenanny EP shared with The Thamesiders, there's "She Moved Through The Fair" so notably swiped by Jimmy Page as "White

Summer") and "Mustapha" (another sweet poke of

Tanger amove, From the QVA AD Priyou get the protein recording of "Ang" (the construments first energy UK Kith gutterish has played; also the source of all subsequent DA GA AD turning.) "David Trans Bluser" (a turne based on John Lee Roberts" Blooge is the based on John Lee Roberts "Blooge energy and the based on John Lee Roberts" Blooge energy and the based on John Lee Roberts and protein through all protein the Life program through all protein and protein the Life program that yet all far transic all protein the Life program that yet all far unique printing Gutter Ripsyon and make the extensions of RAS, Bluss And Byrond seem less in unspected than a

they might have been Graham's next album was his 1965 collaboration with Shirley Collins, Folk Roots, New Routes, The pairing was the idea of Collins's then husband. Austin John Marshall, and the results have an ecstatic fever that is underviable. The differences between the two could not be more pronounced. Graham was a leather clad, paraloging druggle. Collins was the nurest imaginable upholder of the English folk tradition Conceptually, it's almost as though Lou Reed and Joan Baez had decided to record together. And the results are just amazing. Graham plays a few of his trademark jazz solos ("Blue Monk", Bobby Timmons's 'Groovevard', etc), and Collins does a couple of unaccompanied pieces ("The Cherry Tree Carol" and "Lord Greetory"), but the bulk of the material here is truly collaborative. Graham's arrangements and playing are miles away from the standard folk-pluck of the day, and Collins doesn't try to contemporise her approach in any discernible way, but these disparate styles fit together beoutsfully. Apart from "Boll Weevil, Holler" (which is just not a suitable vehicle for Collins's voice) Folk Roots is a complete success and still sounds timelessly elegant.

ner approach in any dispersions when, but dissiper dispersions before the dispersion of the dispersion vertical not Coffinia's sector). Plat Robots is a complete sectores and self accounts fundered yieldgest. Carbann's next two Decon albums were Michight Man and Large As Life And Times A Robots. They aren't included in this resistance series, but both are interestings, Michight Ama is like an amore R&B circuit reprise of Folk, Blues And Beyond. Large As Life is a very cool carbot increasi when is given gloup.— Dainry very cool carbots because when a system of

Thompson, Harold McNair, Jon Hiseman and Olick it Heckstell-Smith – and also contains two of Graham's best ragas, it is also the only one of his original LPs released in the US. Hopefully these will be forthcoming from Eledgillag at some point.

Fall (1966), Oralam's fifth Decoal IP, as another combine road, Falling Beast Therepion agent and distrined Johns Speciors. The sibum begins with a distrinuous colorus Speciors. The sibum begins with a staticity if it and clear as interiors as it as mendiated predictions. Graftish of the Paul Simon sinegle and accounts of Service, IV, It staleys' 1 Short Short sinegle and instrumental position of the process of Service, IV, It staleys' 1 Short Short side of the process of Service, IV, It staleys' 1 Short Short side of the process of Service, IV, It staleys' 1 Short Short Short side of the process of Service, IV, It staleys' 1 Short Sh

be the most traditional ones, "Love is Pleasing" is a beautiful balled with whit must be Craham's most detecte vesel performance ever, And the much done "Pretty Poly" is really given an amazing treatment here. Of all the versance extrant, you'll have a hard time finding one that's better. Graham seems very comfortable inside the exceptional.

wary control table intensive segent-depends of the playing provides a perfect foll for the blackness of the playing provides a perfect foll for the blackness of the protagonist's heart. For all his efforts to distance himself from the folk's acone flow was an adamant about his status as a non-folkie as John Falley were week, formal is febringer and vast range of styles allowed him to achieve a unique bettisance who play's or the first host allows in to accreate the Fall' or the 74th Robat allows in to accreate the no-

extraordinary he was in this context.

Arryway, it's great that these are around now.

Graham's I've freet that these are around now.

defined the state of the state of the mid-1980s, and this programme will give the nonmoneybugs among us an opportunity to get a little
taste of sametring very new. Very more, indied. —

meteral supplied by Lasse Methoug on "Renault. Cabnolet" and the scortning "Only Me", while KK. Null returns the layour on the appealyptic "Come Toatther". The exploration of noise remems respense and unveloping throughout, but little has been done to integrate a fully with the liberto. Sociated and declarined entirely by Costes and Code PSP's Flyse Perez, the trutual component to this project remains disappointingly underdeveloped: there's nothing in the range of its delivery to match its rempasing

accommoniment. Nor has it been processed. meneculated or developed in any significant manner. It would have been interesting to see a similar lack of restraint in its creation. What place. If you do words have in relation to noise? What hanners to character development? Do they now exist on the losel of mich architone or as a series of highly individualistic quirks? Sactly none of these rouges are addressed to any satisfying degree, suggesting another possible justification for recording We Would Be Happy as true opera.

## DAKAH HIP HOP ORCHESTRA UNFINISHED SYMPHONY

SAN FRANCISCO DEBUT

The music of The deKAH Hip Hop Oxchestra is much more than its name would suggest. Like Burnt Suitar, dalKAH consider the entire sonic nancreme of the African disappro theirs to use as they see fit. While these two priceses - one sturbo, one fine - do combine classical music and highep in a way that makes obvious the pleyers' love for both (this is no patched together rock group with exchestra thing here), there are The Orchestra have smaers as well as a panoply of MCs, a full electric group as well as a pair of Dis. and like the name sees, an orchestra. Strings, horns, a portfarmed harn - the whole complement, every one of them sawing away like they're harking Barry White or Farth Wind & Fun. It's very impressive, but it's involving, too. Unfinished Symphony works as entertainment, not just as pedagogy Group leader Geoff Gallegos isn't trying to uplift hiphop, he's assimilating it into a larger soundworld, directly compensation the way higher has dominated most other Mican American music rance the early 1980s This becomes most evident when the ensemble launch into a perbussion-heavy

Latin groose with strings souring above the congss, or the low-end instruments (tubs, bess clastret, barrione sax and bassoon) begin rumbling and calling to one another like values, in time with the drummer and the Dis and new music from any westons of Roots. Gand, sound installations, but sudding from the lengthy merilays alongsule risK&H arranals. The

cumulative effect of these two double disc sets is to affirm not only highop's vitality and expensiveness of splitt, but that of orchestral music as well.

# TERRY EDWARDS

From "Dipped in Tea", the first teack of Tony Education new alburn one class the envertionest is determined to head kitto new terrain. It feetures no saxophone, for a start; only layers of mountful telegraphic bleeps slipping and slightly percussive crashes. This bravely abstract tack continues: the pattern for each track is a stream of textured electronics with Edwards electronic spinning saxophone tone poems

As the set progresses, it makes increasing sense that the solo electronics of "Dupped in Yea" should be the levrote. Although the listening ear with the textures as a background, the guides. burbles and static are in fact as high in the mix as Edwards's sax, and, with less reverb, push their way into the forestound. They shift in shone constantly and have the organic, flowering logic

At times, these duets of noise and sax sound too much like sequente ideas that won't engage each other Edwards's doleful albatross tone on "Stacking Beans" seems too wregged in its own thoughts to notice the woozy electronic washes around it. Similarly on the ten minute closer "The b.o.t h", the plangent, probing sax lines don't grite click with its middle watery loops. The Alchers st" and "UFO 61" integrate the two better the latter mierts a little beliazonese.

suggesting the piercing, honking squalls of Jim. Sauter and Don Dietrich in Borbetomagus, over a stuttering thehm track of pops and hisses. Looking back over Edwards's career neither this kind of unlettered lyrical plannel nor the estentive use of electronics have featured heavily, whether in his huge quartity of session work, or his output with The Higsons and Butterfield B, and as Terry Edwards & The Scapegaets. But an association with Lydia Lunch. album on his own Sartonal label) articipated this departure into downtown territory Edwards. makes an explicit postnection to his former incamations on "Who's Bacqing The Iraqus". however, with an abrupt edit into the track of his from 1980 which originally made the eco - in a very different political context.

CHARLES EDWARD FAMBRO

If information is scarce on Charles Edward Families perhaps that's boy he likes it = Zeo Year (a concept from Egyptian mythology) seems to be a personal, almost secretive exploration of the arcane, with Fernitro a largely solitary osythoraut, playing innumerable instruments (afther theremin, field recordings, turntables) as well as crafting the artwork himself over a The live class is more applicitly about joining old. number of years, Part of his previous work is in Starr and Public Formy tracks as components of entirement assentio graphic score on the back

BY DEBEK WALMSLEY

cover dotted with Joan Min5-like squaggles and date, this is the kind of per obsession that a jobbing sound artist might throw himself into through the night, and getting lost in cavernous erverb and freely gyerdubs. Zeo řepi is a flamboventív cheptic work.

beauting with a percussive tation alon to Popol With triving to turn their mantrio percussion into Angle breakbeats. This focus on the spiritual weight of percussion - mention as a conduit for the exists, the otherworldly - is one shared with. Flaherty and Costano are perfectly matched.

another artist/multi-instrumentalist Guillermo E Brown. But whereas Bazwin's soundscapes are febrile and precise, Fambro's are perpetually at the point of overbalancing through the sheer confevents of instruments. The title track and "Black Gat's Bule Uptows" are both sponed with an ecceptic, measuremat electric violin, almiestic denoing through 12 tones in the upper registers, with satisfyingly incongruous interruptions from a public address system. The disorder here is sometimes a highly creative one, stumbling across some odd, often rather Krautmek Non passages, with the glowing swith ambience of "Black Sound Mud" and the Harold Budd-et-club of "Gaunde" the best moments here. Zep list/us a strande, cambling trin, but gedediness was

#### never part of the programme anyway FLAHERTY CORSANO DUO LAST EYES

FLAHERTY CORSANO DUO STEEL SLEET

PAUL FLAHERTY & MARC EDWARDS KAIVALVA VOLUME 1

The deepening free issz relationship between afto sexponenist Paul Raherty and drummer Chris Corseno continues to evolve on these latest

releases from Combridge, Massachusetts label Records and Figuresh label Tidus, each of whom have released one half of a respect that the rise performed in a single day at a Cambridge studio. Slipped inside covers that share the same drawing (in negative and positive formats) by Darrien Mullane, visually the separate releases take on an early ESP-Disk aspect that subliminally brings Albert Avier's New York Eve. And Far Control album to mind. Musically that same burning underground jazz feel courses through both records, with Flaherty frantically dunning his instrument to rottle off Britzmann. like bullets of breath over Corseno's equally

Frank Love and Rashled Mi's great Duo Exchange album, Raherty and Corsano strive to take free lazz and improvisation to a higher plane. Flaberty two up Last Fives slowly with "Sign Your Name In The Sand Please", where he allows a theme, of sorts to develop before blowing it into fragments with huge Ayler-styled gusts of churring site scree. Corsane moves in behind him, swetting his lot as though it were covered in stant ants, with every component used to full effect. Solos drift in and out of the record's three preces to oligw each player to carrie a crostive bole in the music than ultimately acts as a doorway to new emproyectional

possibilities The same taw edged aromach comes through to Steel Steet, only here the playing becomes even more involved and intriguing to follow After Flaherty's domineering alto sax charge on the opening "Rhino Grey". Corseno mokes his presence felt on "Moster Of The Buffer" with a tightly orchestrated besiting of stons and news that when the sax eventually returns continues. to resound over the essuing flood of proped notes and dislocated phrases. When listened to as a whole, both seconds coment the notion that

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making them a new force in free 1822. On Kavetie Volume 1 (the second volume is presumably forthcoming), Flaherty teams up with Marc Edwards, another impressive drummer whose CV inductes sessions with Certil limiter and Dend S Were, Edwards's dender style is more old school is its attack than Comago's investive explorations, so as soon as the record leaks in, the duo are immediately caught up in the energy rush pearing out of their respective instruments. Another side of Flaherty's skill is revealed here Although more orthodox in its delivery it is just as theling a ride as his more expenimental escursions with Cornana.

## PHILIP GAYLE THE MOMMY ROW

Opening track "Gvo, Gvo, Gyo, Gvo" recalls the way that electronics artists like loans can take a pece of music agent and restructure its elements one sensetions with the original information, but elien to the cristmal intent. But it, like Houston haved malt-instrumentalist Philip Gwie, you feel so inclosed you can do something similar acoustically and in real time. Here he uses a restless succession of wobbly slide guitar figures and manyled chards, together with the sort of micro-details (chicks, scrapes, squeaks) that set of mercurial talent in action, the results although ridorous balleging of times - art never less than insagination and invidentating This might be pushing the analogy a bit, but if Darek Barley's somewhat anthemic That said, it's also a toise, opigrammetic phrases demonstrate the gutarsit's debt to Webern, then maybe these

sonic clusters and swarms might be Gavio rodding to the multilevered complexity of Light? Whatever, it would be doubtful that an ensemble would be able to play this same structured, improved music with a similar decree of success. Surely the way it bases tagether is partly down to the fact that Gayle various types of guitar, ukulela, percussion, prepared toy piano and a number of other

sacistis and servos. Savie leggs arabbing something else and dwine into the remaining spaces of "Kengio No Pan", but never close it up. Here timbre, frequire and timing an ordered to melody. The Psychope" initially sounds like Gavie is polishing the guitar with a cloth, but ends with a nather guitars and toy pieno. There is so much concentrated activity in these busier pieces. it comes as a relief when Garle exclores space on tracks like "Kovene Sess". This sourts in its squeeky, clanky way like a This Heat more setion, while "Zoomly Zoomly" is like intuit music, with its tailing gongs, "Cow People", water being pound into receptacles made of various materials. At least, one hopes that is what's going on

## MICK HARVEY ONE MAN'S TREASURE

Mick Harvey, guitarist and composer and first emong The Bad Seeds, has a unique approach to sale albums, he does covers With the

exception of "Men Without A Home" and a lushly such as Metamorphosas from 1938 and Oses! orchestrated version of Harvey's Birthday Padty era song "Will You Surrender?". One Man's his brace of albums disdicated to Sense Garnbount As those monthly demonstrated Harvey has a fine interpretation skill That he was able to turn the notonously tricksy content of the Frenchman's songs into something else - there a more than just a process of translation at work

- was a quet triumph. There's nover been any see him assuming centre stage. The album opens with Lee Hazlewood's "First St. Blues", freduced a people interval marking time. On , on his artistic practice this, as on Dwels "Come leto My Slevo" (coldinally a B side from The Boatman's Coll period), Harvey's

word is both lighter and protfer than experted. He sensibly steers clear of replicating the vocal omaments or cavaler cadences of the original versions. Along with a superb version of Tim-Buckley's "The River", these sonas are sped alone with minimal instrumentation. Accustic guitar, strives and subdued thyber sections dominate And just when the structures get too predictable, Harvey wrongfoots you with a cotch, a backhander

vocal or n#. The hest exercises "Man Without A Home" which briefly segues into the tune and lync man's side of the song Only the big filmic number "Betheinder", by Robbie Rulks, sits oddly on One Maris Treasure, A Invested, ethernal track. its heavily enhanced atmospherics make if delease thing, with hints of disappearing sounds that improbably recall Eno's "Dover Beach" - it's good to know that alt Country, Australian style, has room for all corners.

## HEDBEDT HENCK JOHN CAGE: EARLY PIANO MUSIC

CIKADA STRING QUARTET IN DUE TEMPI: SAARIAHO, CAGE, MADERNA

BY KEN HOLLINGS

"Beethown was in onor" declared John Care in a Inches delivered at Black Mountain College during the summer of 1948, "and his influence. which has been as extensive as it is igmentable. has been deadening to the art of musec." This statement, the cause of no little hiction between Cage and the college faculty, concerned a fundamental question of structure, were the individual parts of a corrossition defined by harmony as in the works of Beethoven, or by means of time lengths, as was the case with Auton Webern and Enk Satie? Cashis mole was net only clear and unequivocal but also handed down his controversial vertical on Beethoven he also composed in A Landscape

thoughtful and intently focused interpretations of his early plano music reveal. The same year Cage the undoubted contragrace of Herck's selection. A smale movement of 225 carefully subdivided bers, its quietly staded nos and moetifions. suggest that the listener is in the consence of an event rather than the simple rendition of a reserval score. By comparison, the earlier

from 1935, seem frettyl and constricting, ribbling away at the problem of composing with tone rows while still attempting to accommodate Schoenbeer's insistence that harmony maintain as structural function. If that view seems a little hamb, or own presumptious. It's only because Henck's playing is so sensitive and deeply informed that these early pieces are rendered transparent. This is particularly evident in his sublime interpretation of Cage's The Seasons, an extended meditation on mood rather than the expression of feeling, dating from 1947 and already showing the influence of Eastern thinking

Composed slightly later, between 1949 and 1950, String Quartet in Four Ports extends the nation of how musical partitioning can be defined in terms of duration by examining and silence, or the poetic encounters that can occur between them, are all granted equal Importance here. Although later described by Care as "music undefined by personal likes or diskles", it's hard not to see his quartet as an act of esticism levelled once again at Bosthown, trachtonally regarded as no slouch at this particular form. As with The Snances, it follows a cycle of moads, using the strict identical articulation and tone colour in a manner reminiscent of In A Landscape Dedicated to developing a repertaire of technically challenging and advanced works for such a romantically inflected deployment of Instruments, Narway's Cikada String Quartet have placed their tightly disciplined performance of Cage's four-part work in the middle of their lates! ECM release, In Dive Terrus, Located on either side of 6 are Flatish compaser Kalla Segrato's Nymotela from 1987 and Bruno Mederna's 1955 work Quartetto Per Archi (o

Our Temps, dedicated to Luciano Reno, It's an

Madema's encuesive use of eith observes the

work's internal framework, while Saariaho's use

arrangement that makes historical seaso

strong passages of transition from rough

tonaldies to smooth dissand; that have then

one'n in the composer's precise analysis of the

#### sounds made by the strings themselves. Positioned carefully between the two Care's quartet is as much a moment of separation as it is one of transition ISLAJA PALAA AURINKOON

BY DWID STURBS

tides, from Finland, is extensibly Foreit's folk. sizes. But this is a music order to wavened and willing so addled and messed with outside alien elements that its folk cradentiels hand by the merest woolly thread. On the cover, she cuts an alluring but remote figure, eyes shut, lost to the world. Her singing, similarly, is impassioned but impenetrable, probably even to those fuent in Firmsh. There's a psychodolic toybox quality to Pales Asymptoge remarkscent of Swi Berrett. which stretches back beyond attimes into the gersal - carboularly on the numerostary habble of "Rukki", in which she coos like a transfixed toddler, wordless yet intensely communicative examples of Cage's piano work presented here, Her voice is sweet, tremulous, unner/ingly

engaging but also firmted in its reach - when she ascends into the upper register, it's like a child's hand stretching in year for a bisout on on a high shelf. The effect of this live, at Fonal's recent Sonar showcese, proved a little too painful for some onlookers: but on record the effect is assessbetised by multitracking. Still, there's nothing idde-girlish about Islaja -Palea Aunykoon, her second album, recorded in January in 2004-05, reaches back post the whensical into the childish, as if she is undertaking an adult conspicus remise in regressive therapy, its neverty is artful. This is thanks to the contributions of Sami Sánzákkáli of Ex. amond others. Musically, this is much of a giece with the distinctive Finnish free falls (which come also with summand vigour on the title stock), toy sylaphones, harmoniums wheezing like bellows on their last legs, tarully dutars which shuffle and ebb to their own. inequiar and internal rhythms, as on "Robkergulauty". The 'weakness' of such instrumentation, its miximina and fallow apert. is, of course, the strength of this album, the unique way in which it manais itself It's also disingenuous. You suspect that Islaya foreirs, propounding an idea of a music that's remote, far Northern, untouched and steeped in its especific oustoms and beauting in its retardedness. Yet such a music exists only in the minds of this etcap of manifers. It's a fiction.

## authoritically touching and effective. OKKYUNG LEE

yet one whose effects are inventigably set

NIHM BY JULIAN COWLEY

A debut release from a current regular on the downtown New York some. Part-composed, partimprovised. Nitro participly reflects South Korren cellist and composer Okkyang Lee's training in spering for film. It's there in the expective chimes - density dispusses itself and then heaves again. drowing and datter of "On A Windy Day", in the samplesty cumulative narrative action of "That Underlable Empty Feeling" and the expressive tendemess of "Story Of You And Me". And it runs through the seven further tracks that follow culminating in the uneasy intriations of "4:37 'Lesday Morning' Music designed to capture or enhance mond intention inner states and dynamics. Episodic pieces, psychologically render specific effects; sometimes learning towards ciremetic fashioning of lazz, elsewhere diunelse into diametic improvised exchanges

As well as Lee's collo, there are electronic contributions from Biae Mon. Good Wieselman Sylvie Courveisier and bassist Tevor Curn. All are clearly atturned to Lee's conceptions and purposetul performances. Each piece can be heart as a move for the ear Indeed, it's difficult to finten to Lee's music without consciously downs rangest from the visual impagration, but equally each is strong enough to stand alone. Tzadik production and presentation are in keeping with the exacting standard we have

# MERZROW

Softens is the second Merobow release on John Zorn's Tradik label, and it finds Masarre Aleta's after ego as uncomprenising and as entrancing a noise generator as ever. Tzadik describe this set as a "celebration", but though it may be unrestrained in length (with four tracks extending to nearly 70 minutes) and unflinching in its attack. He topic is promise and manabilities are semposted by the massive and menacinsty in

globe which features on the cover art. Unusually, this pricase seas Merotow incomposts some accustic discretions and percussion material into his more frequently noise. "Sohere Pt 1" makes the most use of these sound sources. Its pursmelling form rolls: play subtle tricks with shifting time before being mutated with slow movitability into lavers of haveing distortion. The results of this process mont Shinw Taukameto's 1989 film Jaban, In which people are transformed into flesh-metal lighteds. Here the negatic sonorthes of the drumskins are rendered into sheets of metallic

"Sphere Pt 2" and "Sphere Pt 3" submetts the percussive elements further The first is the longest and, relatively speaking, the most melodic part, with a no-bramer bassine and looped physics of scalated spand which allow some omale phoses to establish themselves from the otherwise relentless made of self-

"Untitled For Westerles" closes the set. It feels guite distinct from the these parts of "Sphere", but its slow unfolding over 29 minutes is of a piece with the nagangly mountful atmosphere. The soundfield is sparse and wintry at the start. but, like a weather system (a compansion often used for the music of both Merchow and Keil's Hannel it slowly takes on a more numishing

#### METALLIX VICTIM OF SPACE 5 RUE CHRISTINE CO

RY PHIL FREEMAN Is there such a third as a "femality" approach to noise music? Sure seems that way, if the work of Metalia is any individual These two women former members of Bride Of No No, make music occasional bursts of guitar that somehow manages to recall both Ludia Lunch and a

malfunctioning Atan 2600 at once. There are no rivitiens as such, but there's plenty of fivitienc pulleted, which kness the reuser from ever becoming a men with of mildly intaken sound Plus, there are vocals to focus the listeron's aftertion - hard to say what the songs are about, since the voice(s?) is (are?) distorted in the marrier of early Butthole Surfers. Still, an ominous feel permeates the disc for its entire 33 minute running time

The CO arreads contains no credits or phones. and the track titles are hard to mad. Thus it's difficult to flave out which member of Metalus is contributing which sounds. One of there occasionally sounds like Keiji Haino when she sings - not surprising, since Haino has long

his own femiliane side. Even his loadest guitar outbursts. Ne on the salo disc Execution That Accept To Acknowledge, sound like he's caresonz the suitar sentix not beating on it like some covernors. Nothing on Victim Of Space is even as assaultive as that though its pings burds of static bisses and counches are all declosed with a sensitive hand and a general feeling of concern for the listener - an admirable and wriceme approach

## MOUTHUS

SLOW GLORES

BY MARC MASTERS The delt sound experiments of Brooklyn class was a thirty sine of poisy energy building on the crunchy industrial pound of the group's self-titled Guitanst/singer Brian Sulliven and drummer Nate Nelson use their studio like an aural laboratory Each rdV, hows or crush becomes an surel specimen to be enlarged, moulded and tom aport. Cetails and textures emerge, never impeded the music's nigral power but rather sprouting unproductably like discoloured leaves Slow Globes's spric variety is striking. Detuned

accessic plucks, distorted electric loops, meffed drum punches and disembodied agens all mesh into something doeser than the duo's previous. more unfront large. The summer begins with the album's first off, lithed from Fivetyanid Mack. "Storms" and requestrated into a cycle of sixting bass and cutting snare. "See Us Look" follows with a distant, robotic blip that sounds like a broken video game played under murky waters. Eventually, recognisable influences get choosed and liqueted inside the Mouthus blender, "This is My Snew"s lethered suiter and sommerbulant vecals easier The Good C: "Go To Finance' sticks lowers of heat under a Zoot Hom. Pollo like strum; and the econ "Snattennes" sounds like tassisk and Good Ballov thing each

In other hands, such edections metht make Slow Globes sound like a various artists considerion, but the connective textue of Nelson and Selivan's approach - the way they petiently mar maspect spends into noisy adults - makes every second on Slow Globes madescably linked.

#### TRISTAN MURAIL COMPLETE PIANO MUSIC

BY ANDY HAMILTON

Your harmonic writing is microtonel, so how do you write for the gapp, the period tempered instrument?" people often ask spectralist commonser Toolan Murail, who with Grison Grison founded the Itinéraire group, pioneers of spectral composition, in 1973. The pieno is not guite the sonorities, above all in the lowest register, are nch and complex, busing with harmonics, and neturely untermound? However, only one expediatel girce on this superh double album of Ristan Musua's complete mona music really exploits those untempered sonoffies. The 28 minute Territores De L'Oubli (Lands Of Oblivion) from 1978, inspired by Musei's work in



in the set Marray plans quetly for the most part. surface The only dust with Mateen. "Ton Door Boogle", is a career highlight and an ideal place to study Marray's close attention to horn lines. which he seems able to duplicate precisely. The remaining motorial comes from a quartet date with sexcellencer Louis Belogenes and bassist Alan Silva back at the Uniteran Meetinghouse. They start with a subtle, moving version of Omette Coleman's "Lonely Woman", followed by a brief, oddly uncertain "Fall Of Rears" which cests a slight shadow over Exemple's Insestence

group of strings whose vibration is caused by sympathetic resonance or by a direct action of the harmress" in its "fantasie of resonances". the system peckel is depressed throughout. elineand basis harmonics to clash regardanelly with tempered actes histor on the knyboard. Territores is a compendium of avant gorde techniques and chance procedures, but even here Muser's inhestance of French plantsm from

Rayel to his tracher Messioen isn't completely left behind - Grisey was a more consistently sacioni force. The playing of 34 year old gian st. Martin Norken is luminous, showns delicacy. dryma and passion and seeming to capture every remove of this beguither masic. The other extended composition, the reflective Les Transux Et Les Jours (Works And David from 2003) comprises a series of interconnected ministeres and mourse a more traditional granatic virtuosity Clockes D'Adley Et Un Soutre (Bells Of Farewell And A Smule) is a tribute to Messigen witten shortly after his death in 1992, while Le-Massington (1993) refers to the Mediterranean plant used in withcreft. This misses, which offers two CDs for the offer of one is an ideal interlude, and on "Changing Times I", where he introduction to the work of one of the finest, places beloop with dizzying case. Fine stuff,

## SHNNY MHDDAY

PERLES NOIRES: VOLS 1 & 2 EREMTE 2000 BY BUSIN MORTON Supry Murray's dup performances with

stronghoust Charles Gayle were to garvade some of the most feroclously beautiful live moments of the 90s. Much has been said in even more report times about how happy and chilled Surray is in Europe. Paris suits him and there has been a new transmility in his work. However, there are USA, and a last 1996 recital at the Amberst Unitarian Meetinghouse offered a reflection of how different the 60 year old was from his own wanter self His norther them was multiinstrumentalist Sabir Meteen, a much less moendary player than Gayle, with a hopoush turn

of phrase that often openes inspired metrical drumming from Murray Acquirently on that 1998 encounter he was so down to his kill that he stated playing during an intended intermisation. the sound attracting Mateen out from the The same spirit infuses much of the music on these more recent due-plus-guests dates. The exception is a slightly fraught reunion with plantst Dave Burrell on the three parts of 'For Huntret in Manhattan" and the tellingly named "Three is A Crowd" (recorded at Tonic and all on valume one), where there is definitely suppowder

> eranley arise of moly Annaently Cline fits well into the new Wilco. line-up, but it's here, on his own eccordings, that his distortion-drenched sound is heard to best advantage. All of the compositions har one or Instrumentals and The Grant Pin were written and arranged by him, and although quite a few are structured like speets, they often contain supplementary therees and more elaborate borders than almost any sond would require. On Instrumentals, the fightly controlled propulsive strumfest of "Cause For Concern", the bolt-on and Chinese boxes ammgement of "Suspended

available from Murray's Northeastern tour (inconsistently dated autumn 2003 and autumn 2004 in the sieevenotes) for two CDs. again is marred by the uncertainty of registren. Obserts Thomas, who hadn't voderd with this paiding before and sounds awkward. Add to that scoophone and the chemistry is just slightly off. By contrast, printed John Blum fits in beautifully.

the unfamiliar north and attack of his C melody and "Changing Times II" shows off Marray's gift. for working with plano players as well, taking keyboard phrases and blending them to his own idiam, "Nastalvia" sees Mateen keep to the beckeround after a fine alto opening, but be's back in force on the closing "Now You Hear It. Now You Don't" Of the tracks recorded the day helpra with Thomas, only "Philly Sum Has Changed" is completely suppossful. Messen's tenor is in great voice and Thomas has found his place in the mix. Murray puts in some Blackfoot figures towards the end and then comments write "Sometimes it's nice to be with cowboxs and Indiana." Terically, he then changes the pace entrely with "Sundance At Midnight", a lyncal

## though I'm still not persuaded that the tapes THE NELS CLINE SINGERS INSTRUMENTALS

really justified two class. THE GIANT PIN

BY BRAIN MARLEY First things first: there are no vocalists in The Nels Cline Singers. The group consists of Cline on electro gurtars and effects pegals. Dewn Hoff on double bass, and Scott Amendola on drums, perpussion. Ilve electronics, loops and treatments Think of the group as a technologically enteriord wegen of the power trip at its most virtuosis, in a direct line of descent from The Arm Handay Emergence and Proper Tools (Bill Frise) Mehin Gibbs and Ronald Shannon Jackson) rather than Store Cheer and Budgle, But there are other influences at work in the music of The Singers the crisp articulation and attack of The Mehayshnu Orchestry, the browling meetings of The Tony Williams Lefetone, the fusque. deddebarramer blows of such plotousty

overwought punk outfits as The Dead Kennedys and the unorthodox turings and threshing dranes of early Sonic Youth. There's also something in Cine's playing of Sorra Sharrock and, to a lesser degree, James Blood Ulmer, though he's fleeter and more musically diverse than either of them. Cline, Hoff and Amendate started their pareers in liez, but as The Singers ther'up happily traded a measure of law finesse for the sheet, ecstatic.

Head" and the dirty, swaggering, test-drugging grove of "Lowered Boom" have nothing of yazz about them, and nothing superfugus either Even on some of the more lengthy abstract proces. such as "Blood Dowing", the use of locaed material and electronic distortion gives the music an industrial edge. Instrumentals ends with "Sipped Away", a ballad on which Cline takes a delicate, somewhat rags-like solo. On this track, "Harbor Child" and one or two others, the performances of all three players are more deligately risanced, and their relationship to issz.

instrumentals was recorded in 2001. Two years later The Sinders went into the studio to make The Good Pin. Is terms of quality there's year little difference between the two albums, both edgy performances. The guitar line on The Grant Pin's cooning track, "Blues, Yoo", owes a debt to Enc Dolphy and "The Ballad Of Down Hoff" feetures the bassist navigating on also melody through Cline's harmonic shools. The sonic. dynamic and emotional same of this album is slightly more pronounced than on instrumentals. as demonstrated by "Something About David H" and "Spell". But it's the crunchy hard-hitters such as "Fly Fly" and "Square King" that impress most of all and make you want to jub the repeat

#### MARK O'LEARY SELF-LUMINOUS

BY DAVID STUDIES

A former option on Paul Riev and Jank DeJohnette among others, Insh expet gustenet Mark O'Leary has stepped up to the front, but moretains here (as on Chamber Inc. an excellent companion to this album), an egalitarian Met Manen and Randy Peterson on drums. Superficially there is something of the FOM pating about O'Leary's playing, which reminds me in some ways of Rill Frisell on Jan Garbanic's Paths, Pronts, each note glowing and wheeling like a firefly in the night sky However, O'Leary achieves a fine tension between the mellifluous and the abstract. On the opening title track. Peterson's proteins and judiciously hapitant drammany acts as a before on any potential leave. into either sweetness or discord. The effect. rather, is expressely subshed - initially at any

But as the album progresses, its petals unfold "No Code" recalls Anton Von Webern's mensitures, evanescent and everywhere at the same time: "Concerned" features a restive and stamulous interchange between Monon's country bowers. and O'Leary's increasinely open dutar By "What's Your Name Aden?", thus has developed into an abroduc raced, by "Sweet" into an outand put kiting almost molech have with Paterson keeping the uneasy peace with his nustling percussion.

## JOHN PARISH ONCE UPON A LITTLE TIME

THRILL JOCKEY CO. The problem with being best known as a collaborator - in Parish's case, most famously with PJ Hyrvey in the 1990s - is in making a cowinging move into territory firm's delimented

as your own, in fact, Parath beginn has conver as a HUGO RACE/TRUE SPIRIT frontman, singing with Automatic Diamini, but switched to a more reventing sones of

separating and collaborative roles, involving himself in a wide name of procests including a couple of film access and his own May Aprovals Mose altum in 2003, Occo Uage A Time. however, finds him back on centre stage as a vocalist for the first time in 15 years, singing and leading a tight quartet. Parish's voice is neither particularly strong nor distinctive, but his intimate sonorty, frequently shadowed by the higher register of bessist Merta Collegi's voice, is well stated to these scrappy individualistic sprits. Recorded in Italy Desiryark and Briefall. Ressh's music reflects a certain permatetic spontaneity, structured around a solid rhythm

and verous instrumental queks. If Panish's voice isn't that strong, the songs themselves are full of character, variously messily infectious, spersely beautiful and hausting. Some assentements recell the tree blues derived motifs of PJ Harvey but with a softer, warmer centre, their abrasiveness offset by a broadly contemplative streak. Standouts include the tense, shimmering momentum of "Boxers", the careworn fuzzmess of "Somebody Else", and the sense of resignation and quiet authority present in the huskily crooned "Glade Park" Interspersed with some capably atmospheric instrumentals, this is an album of steadly errestent charm but which also remains

## strangely self-effecting **QUEEN MAR TRIO** SEE SAW

BY JULIAN COWLEY Montréal gienist Mentyn Lemer and clarinetist Lot Freedmen have performed for the past eight wars as Oueen Mab, taking their name from a Celtic positions, warrior and winider of occult power. In 2002 they toured Canada as a tro with Dutch wola nimer is Honnaman, Highlights form those live occasions can be heard on the nine tracks of See Saw Henneman brings her considerable experience as an Improvisor, a notovorthy composer and leader of her own string quartet to this group, and sels estimate well with the extratriphed Queen Mab accompact mobile trig interplay that's both trush and supple, intricate and bolidy etched. Musical temperaments obincide in compact blocks of accord and skilfs by organised boats of creative

friction, and space is made for inspired flights of Outen Mab Tile have a well-defined identity yet the music is continuously allusive, evoking disease corropytopial styles extending from Enk Satie to Louis Andriessen, suggesting awareness an indebtedness to free jazz energies and techniques as well as more preconceived jazz be seed to hear a suitably well-produced studio recording from this group. Their collective negatiations between impoleded and sportspelly myte that kind of alternyeous to the fine detail within the stury's contrary, and tense eighanges. In the meantime, See Saw preserves a selection of events that reward repeated latering

## AMBUSCADO

## THE MEROLA MATRIX THE MEROLA MATRIX SEPIATONE

DARK SUMMER

Of all the musicians to have emerged from Nick. Cave's orbit in the mid-1980s, Hugo Race is perhaps the most overlooked. While his former bose has stead by retreated from the espandental manoguers, that made his first few albums so agrestical Race has developed a highly original hybrid of raw blues and Triffids/Moodists-style Australian Cothic that

Ambuscado is the only one of these current albums that bears any obvious trace of Race's greefour history as a Bad Seed, and if its sones could be taken as part of a tradition that stretches back to the free blues of Cave's "Sourt Huck" and "A Roy For Black Paul", they are own more nebulous and lateral. Rece's haunted arrangements make him sound as if he's literally lost in the song, stambling around blindly looking for a way out, or at least safe passage through The music comes briefly into bleary-eyed focus on two covers, "Will The Cycle Be Unbroken" and Son House's standard thequantly resisted by Race over the years) "John The Revelutor".

Escylere it's adverturously loose and full of With Race now based in southern Italy, these other two albums bear the mask of his new cultural surroundings and see him forcing fruitful relationships with local musicians. The Merola Matrix is an evocative college of loops drawn from tripes of 70s Neapolitan agreementation ranger Made Merole, mixed with field recordings, electronics and live processing. Dark Symmer, a collaboration with speaker Marta Collice, is a collection of langurously downsimpo, sleepily sexy pop songs, undersinned by warped samples and radiant electronic tentures. Three very different albums, then, but united by Race's commitment to spontanelly and experiment, and

deserving of the closest attention and the highest praise JACK ROSE KENSINGTON BILLIES

BY MIKE BARNES Recorded in a series of first take performances following extensive touring earlier this year. Konsington Blace is, approprietely, a cross section through accounts durant lack Rose's neuvre. One of the record's most annealing aspects is its sequencing. Rose has arranged the album so that the more traditionally structured tunes - the neo regime of "Fixtin" With The Undertaker" and "Rappahanook River Rad (For William Moore)", John Fahev's "Sunflower River Blues", and the distinctly Faher-like title track punctuate his more employatory fosses and factuation This demonstrates both Rose's interfacway with American folk forms and how adopt he is at spinning out these strands into something

new and extraordinary - which he does here

with sheet animals.

He stamps his identity on the set's longer peaces, his playing hallmarked by mythroic strength and finely articulated timing. Every note is picked cleanly and with purpose - there is no starred of detail - and so each tune moves past like some beautiful, ever changing erid. The deasely picked "Cross The North Fost" undergoes a brilliant dynamic shift about two thirds of the way through when Rose starts to play around the themes at double speed, then slows it right down before a final, ecstatic acceleration, Rose's 12-string durter on "Cathedral Et Chartres" has a signous, planaent

sound like a harpsichord or harronered dularner, its rolling arpeggos augmented with baroque omamentations "Now That I'm A Man Full Grown ₩" integrates slide gultar within this template Konsynther Sives pigges with "Colais To Dover", also played on the 12-string This sontillating, selections nde through Eastern scales and sub-melodies keeps the listener meted throughout its ten minute duration, not least because Poor's guitar is recorded so

#### KINORO SHEL ROTHSCHILD NO PLINK

DEPARTING CO RECUIEM DUB

BY DEREK WALMSLEY The packaging of these two releases gives some idea of the unusual activities of the Jensyalem based Mikistakhim collective - the caper sleeves are Photoshopped pop oulture on lages, figures as diverse as Kart Vennegut and Hall Harriey are namechecked, and the Website acidness is plastered everywhere, with the orbit information only found in a small typescript afterthought (like all Mikietakittm releases, these are available for free download coline at www mikimiditm.com) Knom Shel Rothschilds. music is itself a cut and paste inh, a fresh take on sampladeka that appropriates film soundtrack aesthetics but also exclass audio documentary Even - perhaps especially - without context, the mysterious transmissions of this largelt collective are utterly fastinating

The edaness of the sounds on these two releases is cheaply constructed but all the more immediate for it. Require Dub bears with a looped synth refrain, upon which is layered dialogue force issue) onlitical activist Residen Alsasyl. The tension on this release is strings, brittle digital synth tones - with a distinctly cinematic edite. like the synthetic claustraphobia of a Michael Mann soundtrack.

No Punk takes these impressionatic audio colleges to an own more rerefled aesthetic level. A forfore owen obsase place in the background while doors slarn and papers shuffle loudly, and displaced vocal slices burble away to themselves. There is little change here for around the first 15 minutes, but the meameric effect is also to sitting in an anorymous streetside store, a random satellite melodiama playing questly on a TV in the background. watching the bustle of quatomers fying in and cut, taking in the empty space. Finally, the sound becomes overlaid with static and candom noise, as if the satellite signal had begun to drift may, It's a flaviess execution of somewhere, arrivhere, sowhere,

cross genre and

# Size Matters

## 3", 7", 10" and other misshapen formats

Ready to rumble: Dälek



An extremely curious assemblade has arrived on the espicace balan improved Ze They ecosted a session, not with Fustion Charleourne (as they did last time), but with the NYC hishoo. tso Balek. Now there's Dalak Vs Zu (Workson 7"). It has two removes of collaborative pieces that by to messe these rather antithetical aesthetic threads, and it actually works in a gretty wend way, I'm not sure there's any actual meeting of the minds, but on each side one team completely the other using the non-ruffwe music as a strange buddlight to what they have going on, and it sounds oool. Like fake echoes And if you have some extra time while you're trying to figure out what the heck is going on. there's a comic book provided that will help clear things up NOT AT ALL.

Tim Barnas recorded the debut single by Brooklyn's cause co-MOTIONI, which seems a ittle off when you first thek about it. This livel Mise's Last EP (What's Your Runtum 71) sounds more like the work of a CR6 combo than e leftfield non-pop maso. But then you remember for all the world to peer through. And that's not Mayo Thompson produced one of those early Shop Assistants sides, and the's leftfield non-pool of their earlier ones - For Electric Gustar And ion, so perhaps at all makes sense in the but scheme of things. This is a set of decent, roughfaced, twee-pop readymedes, packed at a advectored sleeve that will beg you to buy it.

Dam you mout? The Clarax Girls' out delivery is north much streightforward punk-class-classicism, but their records are always exciting. Their new single, 75/s Olmersion (Joney Cat 77) is no exception. They really sound like one of the good second ter Call-Punk groups something you might've caught on a bill with The Sleepers and Vom at the Mab. in 1978. Their approach is basic - sourcy popconstructions built around thus offs and sample charuses, but inside those parameters, they tied officer a prev

If, for some reason, lan Curas was spenning in his grave, maybe he can stop now DJ Methodist currently residing in Wales) has cut Digital (Past Office 7"), a cover of the Joy Division original happy. There's a vocal mix and a caustic mix. end they both have that idiationly perfect basis off shound and where it quitte to be. The east flows from these. I saw someone somewhere like pure, time less UK DN grub to me. Concept split of the issue is Experimental

Express Explorer (dLTD 77) which overs tracks by Cyliforniy's Experimental Bental School and Incom's Limited Forcess for number coming enough, and the music is pretty interesting. Limited December do a narriamente fainte la referfemale-chip-throat, surfar expulsion thing. Experimental Dental School have some of the same elements, but are musically more like a rolling spon deek, and vocally more like a tomantic wester of Caroliner Them's a 2003. percentable clatte on The Golden Stand in Limited Edition (Early Morning 7"), but I swear - I just comp featuring Bruce Russell, Antanym, Sindre

Bjorge/Anders Gjerde and Tarning Power. Russell mixes live and processed sounds to keen for new states of made on the lovely to of his own mountain. Amorem complains that outco space is locate so he unpacks a small crate of soft buildowns and wently touches their belts. Sindle and Andrew are mokines pediates, trying to step on each other's toes with electronic tooth arething from the States, and Barnes, after all, is "tabes Tarring Power inflate a pudgy kaleicoscope all. Tarring Power sent along another record, one Cassetto Recorder (Early Morning 10"), It's a through tweetments that were those strongs a highly beliefs from at times, and a very cost-frienfew at others, and still another that sound like nend insidefind a milede dedree in sophistry timess you were very fleet of foot, you undoubtedly missed the moint tour single by the fine US mark/drose duo, Growleg, it has been released for a bit, however, so if you like the sound of amplifiers wending their ways emmously toward each other, while little

Progressive moves shift in the deep backstround. per Involved Dry Oncol On Woman (Not) in The Catlin/Mega Blade) will give you sweet oud for Very freeform noise-gibbling split this time from Pinland's Kases in Eccentris and a collaboration different sounds was themselves around the

between Sweden's Leif Eighten and Japan's Liddikealight (Some Place Else 71). The Kasos side is a wide-ranging, small-handed glitch slap to the face of some television reporter who is "soot trying to do his job". The second side sounds, comprised of two artic series of painty-tone like someone pouring sand into the stats of an analogue swith while a bound and dasard regioner watches from across the more wetting against a parch panel and picking up shortware transmissions with his touth. It's hard to listen to

while drying a lawn tractor. So exercise caution Expline to see the re-emergence of Kreamy Seetile Santa, who came out of the Marry scene that conduced Harry Russy They'm in California now and sport a partially new line-up, but they still wiggle so weighly as eyes Great Plans Laid to Rest (Shut Up 7") includes tracks by several versions of the group, and all five of them abber with the sweet elastraty of shaved area it's hard to nell them to any particular stylistic case, but most of it is non-seneric neach stuff is extreme DIY mode with esp-eatwere noise inputs. In short, it sounds like a serri-great

Some chatters seem to be trying to link Lieu's Wet Dress to the oursent actro-volk-underground, but this new single. Ginterbroad Allers (Rodent. 7"), really puts me more in mind of a more together Leasa Michael or something. Lease was a Memotis player who strested on Alex Chitoria Like Files On Sherbet, had a sold smile on irm Dickinson's Batharian Whmen mozetis, and fronted an all-gal destructo-punk group called

The Nitz. Liesl's Wet Dress is not nearly so screwy, but the female voice has a Morrohis floet, and the guitar is really similar to Chilton's in his late Big Star percol. Go figure. You can hear a lot of latterday Fairport action gool skate through the world of solo guitar, played. In the breeze that follows Glasgow's Luctor Luke but there's not much wrong with that On their second simile. Fear Fats The Soul +2 Directs T'), they margin a fine switted mix of during harmonium flate and coved sociation. My fower track is "Bury My Heart At Davil Village", which thoroughly genteel) way, it reminds me of Comes, although in ways I cannot enunciate

Got a couple of great things from Scotland's lan Middleton, 30 12.96/6.B.97 (no label 71) is a wonderful little-out some of some of his homemade sound-version from the 1990s. Using analogue synth and different varieties of implements he creates classic buildend nuises that coil their ways into your cars even as oals Great stuff, with Middleton's beautiful line drawings gracing the cover Whinfoods (no label recent, very furny work. The first two pieces are analogue sequences. The third has a Prosteer space containment that will make you donot all own your bond. And the cover is enother pair of Middleson's excellent art brut influenced drawings. How can you miss?

Bestro-drone supergroup Mimir (C Heemann A Martin, F. Ka-Spel, J.O'Sturke, The Scheenant) has another spagey one out - the two saces are untitled (Resignation) 7"), but they're both levels slowly building pulses of alternately organic and synthetic natures. There is something about short drone greces (especially ones this active). that make them the most appealing presentation of the form for me

As hard as this may be for some necels to imagine, Missouri's Strangulated Beat-Offs (the most louded afficient from Drunks With Guns). still east. Not only that, there's a new single, Jackins' Off With Jacks/Beat It (Apop 7"), Both songs have a certain obnoxious charm, mixing adolescent vocal tropes with musical moves that have the same crude punk welldness (albeit with new electro flugged that always marked the best work of Missour's proudast sons. Weener Milks are from Kentucky and are

mostedly nels with the analytic Har Police Their first single Pweeds/Walkin Adomatobic Prine (Version) (Paper 7") is superti. The first side is a gertie accustic guitar strum, playing out light and repeating figures before starting to make sounds like a rabbit stuck in a large shoebox. The flig is more staff about that rabbit transforming breaths into toxic rocks and deliations in the darkness of the process. If medery were exerus, those stays yould have producted fast. The great American psych rediscovery of the

nast few years is deflately Minnesotan Michael

Yorkers. His archival and new stuff have been gute wid, and well deserving of all the hosannas they've gamered. He also got himself down to Australia for a show, and a tour single resulted. The 6ht Balloon/It's You Again (Art. School Dropput 7") combines a nather storedcountries 68 thereways (cristness dotte as the soundtrack for a mid-coppert fundrick) with a rough and brilliant track from 2005. Nice discovered cover too. The same label did a stark 'n' snappy, live-to-acetate sade SyT (Art. School Dropout 7") by Little Wings when they were on tour down there. There are two untitled tracks with improvised vocals and covers hand done by Little Winas' Ryle Fields himself. Definitely worth checking out. As is the label's debut EP by Sydney Ino Klesk, Growns Plans (Art School Decease 77) is a four scent classic of del nunk, nan-formalist raunch-beilderence. containing blasts of UK DIY machess, No Wave grean-huck, and Riot Gmt note demolition. A

cool sew label. ..... Reviewed by Byron Coley.

#### PAUL RUTHERFORD NEUPH (1978-80)

## DUTHEREODO/MULLED/VAN DER SCHYFF/VANDERMARK

DK HE WY DOMEN

Paul Rutherland's The Gentle Havro Of The Scurgeonie, a selection of solo trombone improvisations recorded during 1974 at London's Unity Theatre, is an enduring testament to maginative momentum and technical sportagety that set five playing apart from other means to musical expression. When Nevet appeared on viral in 1978, it was immediately apparent that this was a very different affair, a series of more multitracked in various combinations using

instrument. Rutherford fends to sound more tidile buttoried up, more allusive and less unconstrained occasion to have limited his scope quite than when sliding issueed on trombons. Overall, the studio mediation makes for a more formalised halins" - the constituents are double speed trambers and howing dag. In 1978, I recall sharing the reservations now expressed by Martin Devictor in his sleevenotes - it seemed that the improveing sort had somehow been compremised by compositional quite, in 2005. with a rather different perspective upon what the fine imploying's art can entail. I would concur with Dreadson that Nearth is very fine. And to emphasise the necessity of this ressue, the studio. Volume One", though anyone familiar with the set is framed with a pair of previously unreleased trombone solos from two 1980 Italian concerts that select Rutherlord's artistry in full Horha derives from a live quartet session in

Portland, Oregon last December with Rutherford in the role of visiting elder statesman. Ken Vendemark sounding characteristically forceful on tener savaghone and clannet, Dylan Van Der Selvel hustling at the ciness and Torston Mullar playing double bass. Muller actually sounds parallelogism of forces in favour of the homs. After the taut obliqueness and magnetive latitude of those Italian solos. Rutherland in the main sounds distinctly subdied, even sedate here, especially as Vandermark is clearly keen to impress the stamp of unready upon proceedings and Van Der Schyff is characteristically restless. As a group placer, Rutherford helped set a standard for articulate integration in Iskip with Derek Barley and Barry Guy at the start of the 1970s. The personal ties involved here and the collective approach are far less seared to selling and close interlocking The push of Vandermark's energy recentedly attempts to surre beyond the droug's eith and flow dynamics. Butherford mostly steers clear of the notemal offer and assumes the role of providing counterpoise. That's worth hearing, but give priority to Emanem's excellent Rutherford ressues

## JAMIE SAFT TRIO ASTAROTH: BOOK OF ANGELS. VOLUME 1

In the Pseudomonarchia Deemonom, Asteroth is clerified as a Date and the Grand Terrorate of

Hell. In more familiar mythological terms, he's the destructive male principle of the goddess Astarte/lighter, with whom he shares a body There's something of that solit nature in quarist Self's arrangements of John Zom pieces, Some. 194 "Neel", are free uszz romos, played with percussive energy and easy to square with

Astaroth's diabolised form. Others, though, like "Shalmiel", might well have been lifted from the soundtrack to some 1930s costume piece about Egyptologists, anderst ourses and belly dancers Saft's planism takes something from Bill Exans. particularly in this too with bassist Great Cohen and drummer Ben Purpesky but more often from Paul Bley, as in the opening measures of "Covered" This is unmistalcoble a loss performance, harmonically daring, virtuosic in execution releasings that there of theirs are more falldosic, and those are less successful. One can fee! Saft straining to break away from the melody

and start exploring chords, though he seems on deliberately The mix is very even and Coher's fine playing (Gary Peapock in juzz mode rather istoning expenence, even when - on "Pausch And then Scott Ln Faro) offers clues to the thrust of a partinular amandement. Persyste relies heavily on his cymbals, leaving the lower-and stuff to his redinative. Saft himself learns to a mirkling register, worrying over modes and scalar getterns

and Rabih Abou-Khalil Confusingly the receptorn is identified as "Massacia Book Two" as well as "Rook Of Angels. Zorn canon (and no one alive and sane can be femiliar with all of it) will know that his compositions increasingly belong in loces alternately harsh and awart pieces in the overall schema, so it's orgbably best to enery them on their own terms. Asternth fell with Lucifer, who

bequeathed him and his sister the ability to share a monoreal existence. When extorte is dominant, Astaioth's spirit takes up residence demands, she inhabits a white snake, Hard, listening to this, not to hear that sourt-shifting drame enacted on black and white keep SCHWABINGGRAD BALLETT

## SCHAWBINGGRAD BALLETT BY SUSANNA GLASER

It's skifficult to know where to place Schwabinggad Ballett Aboutdist punk? Postclassical folk? Protest electronica? Founded in 2000 at an arti-racist No Border carro, the collective are made up of some 20 members and are politically motivated in their quest to break down and initialid music convertions. They also run the Buttelub in Hamburz, which organises discussions, readings, ochibitions, concerts and reading groups. But back to the within grap at the fedures of rack, digital and felk music cultures and build their own tower which purvis percentually between suicidal playing around and freshed emotive tolk. The 17 preces most around three minutes in length

some much less, segue into each other, and the

whole work is intempersed with interludes - a

fuzzy, static shimmer as with "Eyptichon Mitte",

BY TOM REDGE Sixur Ris embody a contradiction, in that their muse is both rowards directed - their support has his own invented language, for instance and outwardly projected on a monumental scale.

or the cacophore of fee jezz that is "65 Sekunden Hauptbehahof". There is a purposefully than resulted in a sound which has grown unrehearsed and unpractised austhotic at work Plaintive strings build arpeggios with reddess abandon on opener "Under Control", white on "kashcan" you can believe they really used one. its marching beets created from who known what, all slapped, bit or rattled according to flythmic need. The compan music of the circus returns again and again, as on 'Lied Der Bay myolipflyecker", its nonsensical seesay masic, bomping, plucking and tinking along, But don't be tricked by the clown's counted gon. The undercurrent of Schwabinstrad Ballett is dark. especially on tracks like "Zara", where mountful strings dow out un-chards - the charal on of a

Hiroshima dawn. Or the obviously titled "Ded

## featuring a mourrful male voice over a lone. SENSATIONAL SPEAKS FOR ITSELF

Ramly has the sto between higher persons and real life person been as wide as in the case of Senserjonal, former Jungle Brothers collaborator and Wordsound affiliate. He boests about irros and Berzs, but for several years was crashing on ary sofe he could find he wants his tunes to be club anthoms, but his production is stuck in homemade, no-fi numetory. Perhans this achtick has stuck because superficially this sigh album shows only marginal obsode from the territory explored on Loaded With Power back in 1996, recountry) the same sexual and social daydreams as before, accompanied with gurbled nonsense and raw stroppiness right from the

darkest corners of the id Nevertheless, this reatheric rut is annuable setting compand with that of massitivem higher itself, and at least Secretional's infantilism is many basest and exchange than the madis-engineered brossydoms of the flame Versus 50 Dent. Panadoscolly, Speaks For Itself sounds as compelling as ever despite Sensational's relative lack of career progress. His on oursity formal terms. His production (shared on this album with DI Klos) has become stead in etimer and bleaker over the years, with fight. severe loons and frosty discorant keyboards played live in the Impage of Miles Davis's Dark Magus Speaks For Itself's ameany echo overloads and probly melodic abstractions are

closer to Gang Gang Dance than G Unit, and with beats this breathtakingly odd, it's somewhat Instratrut that the 14 tracks here often so no further than two minute exercitio etermistics. For a higher ministronary. Sensybered is no doubt pertty dome lazy but his twisted heats stripped of melody blooding with distortion, high on paranoia - or least sound as radical as ever.

## SIGUR RÓS

increasingly farmulaic and disappointing in light of the group's mittel promise. Takk is not necessarily a bad albam, but Sixty Ros have mediaed their sense of adverture, replacing it with some broadly applied only bombast. Most of the songs on Takk begin with some tinking pieno, plucied strings and an undercurrent of summering electronics, before being bolstered by deep basslines and big dryms, with Jéns. Binasson's swooping, bowed putter and falsetto vocels tooging 6 off. The music's strengths lie in its sheer vostness, decidant a sense of encomput neeks and prespendes before madrienly cutting back to tiny details, contrasting the hugeness of the group's full sound with the Bher Dan Sollysmort" ("Sona Mynut Surcide"). feasity of some of its claments. The merblem is the pattern so often expented, it becomes formulaic, with some tracks simply easting as extended codes for their predecessors At its worst. Takk embodies all the negative qualities of Progradic it's everland, with individual sense. extended way beyond their natural span, it mestakes an ability to think big for an ability to eagage an audience, and far from oushing of boundaries it movely creates boundaries of its own. What began as an integung loolandic mer.

fenatics and the wider audience, but in reality

of abstraction and emotion has ended up sounding like an incle Last Night of the Proms. HELIOCENTRIC WORLDS VOL 3: THE LOST TAPES BY EDWIN POUNCEY

SUN RA

The latest find in ESP-DisK's current ressue programme is a batch of previously unreleased recordings from Sun Re and his Solar Arkestra. made during his relationship with the label in the mid 60s. This produced three official albums Melacontric Worlds Vals 1 and 2 and Nathrid Is, Ingether with Concert For The Cornet Kohoutek released later in 1993) it now annears them was a fourth allows's worth of material lurking in the vaults. Subtitled The Last Tapes, Heliocentric Worlds Vol 3 provincians is dysfunctional selection of outsakes and mumbled, lumpy flow is a distinctive audio tattoo, wehearsals, rather than a properly planned and executed addition to the previous two volumes. The board paragraph present for a sleevenote, the slapped together cover design and lack of any detailed according information feave you wondering if this is simply a batch of se-called Worlds sessions, which Re probably never

Anonymously selvested by "The Good Doctor". these five extra giaces lack the sculptural quality of the earlier volumes "Deterioration of a portion of the tape required the deletion of about one misute of music" informs the sleeweste, adding as an afterthought, "but you won't notice it." What the listener will notice, however, is a certain loss of direction in the playing which, despite strident solos from the fabled Arkestra horn of Pat Patrick, John Gilmore and Marshell Alien, falls to carch fire. The most notable track, "Heliocented Worlds", is primarily an atmospheric Rainiano. notic over Roser Rivok's investive percussive overlay and Bosous Bookins's steady bass. pulsations. This track saves these so-called less tapes from disaster, especially on the closing "Interplanetary Travelors", where the full force of

# The Compiler

Various artists: reviewed, rated, reviled

Total immerzion: Krt Clayton



push their remote, orbiting neo-triphop further A Greenman's "Discoethique", with its coloursed backwish of deep House is fine, as is Hu Wibrational's "Sunkissed" (Daedelus Maxi", with its shuffling, cokewell-like sombo rhythmical undertow But Kid606 takes joint first with his two contributions, "Batmen" and "Barrers Peel", two fabulously currelative, examemissions of meta-resides. Not much soul still less jazz, but plenty of the Other. (DS) Rojo, Tachan, Nasardo (Nasardo CD) is a cooperative effort between the Spanish magazine Aojo and the Nosordo label The cover. Boris Hoppek, functions as an eve catcher, a more clevated and artsy version of those small years; and James's "Woman", from which John eds that began with the words "SEX! Now

that we've you extention..." However, despite the apparent lack of any binding theme or common numose, this assertment of instrument odysseys/oddities is well worth your attention. Wristine Barrett is a student of Fred Firth and Pauline Dilverss, and "Marie Rosa", her somewhat deranged take on a chrichood folksong, suggests The Singing Nun coptured and drugged by a South American sect. Dr. "German. Holidaya", Belatum's TUK, also Guilleume Graux. erects a grandose duter figure, which is then rained heavily upon by a dirty fuzzy electronic treatment. This is a recurring motif throughout this collector; big simple string shapes undermined and massed with by dranes and broken noise, as on Norwestans Det Svenska Folidat's "Land Ferd", a bucolic theme marinated in dub brine. Should the motif prove too recurring for some, it's mititated by "Detions", a deater, triangular intervention from DJ /supture. who offsets a Greel Whitehead parcetive about surfing with samples from virtual punksters Kid Commands and smudges of cells a three-way dissected chance encounter that pays off Then

there's Henrik Rylander, who, as is his word,

does for the electricity generator what motoric did for the road vehicle on "Ransmassion Of Mechanical Influences With Repetition And Recorness" while The Ideolet's "Sleep With

Analog Dreams" is perfectly self-descriptive. (DS): Classic Blans Arbeark From The 1920s Vol 3 (Blues Impass CD + Calendar) is a curious peckage the CD of 16 blues sones including the work of Ma Rainey, Papa Charlie Jackson, Blind Lemon Inflesson and Leny Carr is securciary to the colendar, which features the "Land! Sensagonal! Lowbrow!" (Robert Crumb) lmages of ads for blues recordings from the early 3Ds, the Degression era in which the blues

duty wased. As the sleevenotes explain - though amone with a low tolerance of exclamation would only have appeared with any mailably in African-American papers such as The Defender, fire; hence, they've had to be extracted by microfilm. And, white they are indeed as lund. and lowbrow as Crumb suggests, reflecting the rambunctiousness that was as much a part of the blass as was despendency, they were accessionally rapid in their depictions: the quasisimon image used to advertise Son James's "Devil Got My Woman" is a hideous case in point. Still, there's little faulting the music, despite its inevitable, overseas-phore-call sound quality, curosities include "Cherroagne Charle". Blind Blake's curious adaptation of the old Endish music hall favourite: "War Time Blues recorded by Blind Lemon Jefferson in 1926 of all

Martyn estrected "I'd Rather Be The Devil" on his 1972 Album Solid Air. (DS) Face WSLOT: Women See Lat Of Things

(Bodylah+Auditorium CD + PRK) is a truly extraordinary document assembled by Israeli in The Harrye Voices of female former child combatants from Sierra Leone, talking of their warfine experience and the psychophysical adjustments recurred to survivo its aftermeth. are wown into sound testums made with partic sterios, self-made instruments, percussion and electronics. Reggae rhythm and Techno beats surface within a predominantly abstract some commentary, textures that convey distorted and dislocated states of being with remarkable subtlets There are moments when Asher evokes the cacophony of gurfire and shell blasts, but mostly her hour-long composition communicates warping of inner conditions, skewed awareness and perceptions subjected to intolerable interference. This is worked with what has been sporied, taken to a very high level of ethical and sestbetic refinement, transmuting horefic experience into testimony that transcends the cliche, formula and lifeless detachment of

standard historical accounts. A 16D page book transcriptions of speech, photographic disclosures, critical observations, chronology and dossary, income generated by sales will be directed to supporting third-level education for women in Sierra Legee, Alto-either an

exceptional ordirect in greative and engagesible remembering (JC) Peter Swinkland of the Scole Catedra Base says ferrived to running his own label with a

200 copy release of Cospinental Drift: Eastern & Missie European Movements in 2003 (Perpheral Conserve CD). The compilation opens subversively with serone Palestrine intoned by a Transplantan choir named after the voice of the battle down then it settles into a more condiciable oppositions of acquisite dissidence. Committees are drawn from Strickland's friends in Hungary Bornania Austria and Singalas There's a cameo from The Bohman Brothers whisting Brahms in Budagest, clusive Improversal from a quartet including deconstructive quartertone trumpeter Franz Hautzmeer, music made to accompany a seventific of Kenneth Anser's film Lucifer Review, a field recording of freely lausthanel, bardsonel with folksome from Hundanae vocalist Kata Peto, a music box kullaby. an asperagus-themed relaxation track from The Lazy Asarchists, levolving Russs veteran Ban Patterson. Actions in resonant spaces, sound sculpture, coffee percolating, the bowing of a nationalitie cello, trais of metallic devices. serendiprious earshot and enignatic montage Altogether a rather wonderful gathering of some moments assembled to make measurum

and amphile recounter (AC) Waterschmannien 1980/1981 - 25th Annhersory (Wryl Dn Demand 300.P) is a threealbum limited edition box from a label whose past reissues have focused on the art-inflected early 1990s German Industrial scane that spawned Die Tödliche Doris and Einstütrende Noubeuten, Each of the first five ages of the on Relf Webowsko's Selektion label featuring verous members of the group PD, later P16.D4 (for the full story, see Ralf Wehowsky feature. page 22). The final side is unreleased material

sense from the equipposi otherwise of accident

Dire reason for revisiting these obscure releases 25 years later is because of their aftereffects on the electronic mums landroner and of PD/P16 D4's founder members was Webcesky (aka RLW), and others as the stillactive Soloktion orbit have included Advirts Wollscheid and Rembard Glinter (whose important first two allowers were on the labelly There's more here, though, then mere documentation. The sheer rawness of these

expeniments is contagious. They sound rough, provisional, unfinished - which is, of course. partly the point. These are without exception messed-up recordings; screeching analogue synths, grude type experiments, abortive sones, brain-damaged blobs of rock and blurted vocal declarations - sometimes all in the same piece. It's inevitably uneven, you'd have to be a faulty confirmed collector of avantish detetus. of the whimsical colleges of El. (Josetum Pense).

(Roger Schonauer). Yet even these have a wnasing, jerky life to them The PD tracks (Wehowskay, Joachen Stender, Thomas Memmier), which combine electronics with guitar, violin, percussion and voice, are racced ann-music - compalingly unpleasant. Kurtschluss (Wehowsky and Stendar) mix what hanness of Losess this? suith flashing and a basic beatbox it's perhaps the box's first side, "Ertricker Voluum" by Memmler, that stands up best now a long piece, built around a souzzy loop of no-fi sound that's overlaid with bits of disloace, soors and environmental recordings. The last side, featurest P18.D4 (Webcowsky, Schonauer and Gerd Poone), in also street. The most conventional of the lot, it's a set of songs that my tape work with fuzzed out fee rack All told, the box is a sprawling interrettently energising collection. Many now will find these resumedted pieces.

more interesting in pure sound terms than as According to the label, Thei Seat A Go-So 3 (Subliminal Sounds CD) will be the lest in their series of troky 6Ds and 7Ds Thii pop. Ms been outchily menastered from whatever musics impossible to guess which of any of the tracks here might be from the earlier docade. In fact, much of the music is questily reminiscent of the nadir of Anglophone 70s pop, with its bounce repetition and tediously familiar major chards. The studio-enameered cheerfulness of covers of "Hear Do Slopes" and Betty Wright's "Where Is. The Love" provide only a shorthand sustary rish. The funk workouts are certainly worth a few lictors however - the enthusiastic drumpled is lost in its own world, a fament pulse lurlang almost bohind the beat, generating an appealingly awkward, jürgly dynamism. Don's "Soul Dregula" perks up a stale disce best with Joe Meek's skewed echo spaces: Jiraphand One. Ard's "Thei Bookne", the best of the bunch here. is quality bloodenman two mintorped with bone-crunching fight passes. There's a strange array of unorthodox styles on display here, with a couple of concealed sucker punches (DM) Reviews by Julian Cowley, Will Montgomery,

David Stabbs and Derek Walnisley

burst of command from his keyboard, Such moments are to be savoured on an otherwise disappointing selection from one of Ra's most eacting greative periods. Like the supporty of bonus tracks that dutter many a dayage box set the dispovery of Helippectric Worlds Vol 3 adds only confusion to what is already perfection.

### ТНІПА PINE CONE TEMPLES

BY NICK SOUTHGATE Thus, whose name comes from a particularly tell and imposing pine time native to North America. are a relation of The Jewelled Antier Collective. Their ruspher includes Steven R Smith (Morn & Hula Shuna), Ginen Depatrison (Mora Skyawen) Leopards, Franciscan Hobbies), Rob Regar (Franciscan Hobbies) and Loren Chase (Id. Battery). For Thuse projects, their procedure is to use ambient environmental recordings as a starting point for their own improvisations. Across the eight untitled tracks on these two discs, Theye create a microscopic ecological psychericila. Disc one has a single short almost song-fike improvisation, it opens with an entrancing if sombre curtain of decrees, against which an echoed plano explores an arpegido at great length, before a strummed senes of guitar chards gently out the improvisation to bad. Other performances set lengther and build more slowly, becoming paradoxically more focused by

stretching and annuling tyre, occasionsly veering close to near silence. Disc two houses two more lengthy performances, the first at 13 minutes, the second twice that length. The almost imperospible ambience is inhabited at first only by drips and recording artefacts Then performers add knocks and across on strings and instrument bodies. Huma, Jones, angled bowls and ebbang droses build. The listener is obliged to assume an intense sounds and the spaces between them, especially in the extended section of rainfall in the second If moving into a tree's bank, traversing its dendipolyronology and settling in the pulsing asteric machine of its includual cells as they carculate was and life from roots to leaves, and resting in the beset of the angiest lifeforce steelf

## ALEXANDER TUCKER

ALL TOMORROW'S PARTIES CO. SE NICK SOUTHGATE

Fina and a stire with Jackin-O Metherlation, All this time his own married woon has been developing and spreading to encompass finger-pianos, bells, whistles, tape leeps and various instrumentà debuned, denetured or

When Tacker sines, his voice is distant and grinding every like a tank cought in guidesand. spectual. The emotion and import of the words is for the latener to feel, not for the saver to impart. Opener "Hay Stones" is a westing question placedy storog as alegation. Where are my friends? And where do they ive?" while the guitars pick and pull underneath and tray bell sounds jostle the sang along. The title track has similarly

The Arkestra is summoned up by Re after a bitel - disembodied vocals, but with a straig-picked bedding that rolls brokenly along like a limping vegen on a rutted track before collegend into a daydream drone. From this, circling reverb guitar ementes like stars before a concussed form boy's even, pely for being and vocal to finally maggie. thermselves back to their feet in the spee's code. Ramshacide rhythms reminiscent of Heath

Robinson machines and junyrigged clockwork. give an instrumental like "Weish Horp" its whirring appeal. The arrangement of finger plane, typewriter bell furches along like a modewel town clock mechanism that paracirs saints, demons. the saved and the demned hour by hour to warn the mortal of their types and destines Darker moods are evoked on the plodding merch of "Hand Of Reign", with a tremoto feedback guitar hanging over the piece like mounting glowering storm clouds waiting to break The album closes with a beautiful hounting song, "Sung into Your Brightening Soul", built with a cyclic mandolin riff than resembles The Beatles' "Dear Productor" and paints a comparable sense of a soul awakening

after the trais and tests that have gone before

#### HIVER BLOOD INSIDE

BY KEN HOLLINGS Norwestian Black Metal has always been its own worst mithtmam. A hosterical, constituted actuall of description of takes reli-parted to the point of darkly electors amplesion. Faster, power and with vocalists that sound like they're gargling with their own vornit, you can't ever quite synore it, however much you'd like to, Despite their constant shifts remixes from the likes of Third Eve Foundation and Black" and "Blanded By Blood". God bless 'em. but mix more these days upon electronic styled usual arondements to get the sectiment over. Everything's pent-up, over-considered, but it doesn't convince. You're westing for a storm that, despite the threatening calm, never comes, Legendary Proc work Ronan Chris Murphy worked

on some of the moses, and it shows. Sequencers glower and go into holding patterns in a menner that wouldn't be out of place in a John Carperter main fittle theme. Time supratures and key changes are cut and pasted tagether, as on 'This is Not Bach, Has Black Metal finally discovered irony, and will it ever surrive the experience? "Blind knowledde is workene at useless rissand," runhardcore with Unhame through the space rock of "some of the tercs on "Christmas", "and crary fach is living the dream of its itsings." The actual delivery of such lines is a flendish arrangement of close harmonies sund without discernible melody Directors by surely rather than motor the offert is dreamy and vaguely sickening, a mannered

## distraction from the tentale selfconsciousness to UNSTABLE ENSEMBLE **FMBFRS**

In the press release for Embers, AMM are cited

Ensemble's aesthetic and sound. It's a slightly misleading attribution. A characteristic of British free Improviduning the 1960s and 70s was how the fastidious players - and sone were more Suithbours than AVM - stripped their respic of all surfacesed, replessly shifting set medicative reference to other musical ideans. Probably the harriest to expanse was juzz, which had nurhand their initial foreys into the world of improvisation. Much of North American free Improv to this day is, however, hounted by the spectre of jazz, as issz in turn is haunted by the blues

have refined their music - Embers is their third CD - ther/se gradually recorded their excendprivances Agert from a brief free uszy fiere-usz on "Everything Vibrates", and a few physics on that track and "Bone" from gutarist Jason Bivins that are slightly remetiscent of Bruce Esechal the music they play is in the fits and starts, highly abstract, fedure stressed style of godreductionist free Improv. in which instrumental technique and orthodox musical concerns are secondary to the interparation of sound, though when resindy comes along ("Black Wing") they

relets rather than minouets it. The line on of finstable Essenble for a forthcoming European tour is Jason Bivins (gutter), Enc Weddle (mixing board and cassette recorder) and Ian Davis (percussion). They're joined on Embers by stalwart members Marty (percussion). The six tracks here, all of which

were recorded live during a North American tour in June 2003, are diverse in mood means and pature and demonstrate what an interesting group they've become. The brief file track closing the set, and on which Davis is absent, is almost bollad-like. Beicher's one-note busing different Biving's slow runs and chiming chords are set in a slow shuffle of lowercase percussion and freebberg electronics.

## STEPHEN VITIELLO BUFFALO BASS DELAY

BY KEN HOLLINGS

The gramise and crisis of digital culture is that all representation is based upon the principle of repetition: the delayed duplication of sounds. messes and tests. Not surprising, then, that the dirital delay was one of the first studio rismos to become generally available and widely used for a malititude of purposes. Developed from field exploring abandoned grain elevators along the Eric Canel in Buffalo, New York, Buffalo Bass Delay is a gradually evolving piece of theatre for sounds captured in time nather than space. Term Contrad, an evident fen of this proof, speaks of it 2005 today the sounds of distant sizes and

traffic on nearby Route 5, and the mountain heaving of passing locomotives. Vitiello captures a landecape in transition be found at the heart of this album, drecking and Starting with a mating bass loop, he blends voices with insect drones and reverberations. shoughed with mechanical crashes; and the rissand: of a lone whistler with the rinding of steel sals and appropriate engines. The owned impression is metric rather than actual Vitalla is best known, after all, for wiring the 91st floor of the World Trade Centre for sound back in 1999,

transforming the entire tower into a gigantic

microphone. Notices of scale and definitions of reality begin to collepse tagether in the digital reams. Events are evoked, not documented What omerags is a work that is both intense and one in which momentum is putetripped by distance but never completely lost. Buffalo Basis Delay, for all its mysterious crashes and echoes, loops and mutterings, captures a permanently secoding borson against which the everyties details of life may be viewed. Control speaks with some justification of its "power to transport the listener into that wague Nover (or Ever) that good music always inhabits". That moment of transponetion is also a moment of delay.

## RESURRECTION RIVER

BY NICK SOUTHGATE The three Vs in question are Alan Vego, Mika Varrie and Iloo Vaislinen, As Pan Serio, Pinns Varies and Vilesinen have coroned a wide musical tenitory. Their recording relationship with Vega dates back to 1998, although his and Skirtrin's influence has been with Winin and Vässenen sence their earliest recordings This 21st century blues album is the trumwrate's second collaboration. The beats are grity and meen, but Vesta's

work sone or the field holler, particularly the way

he halfs the economicus river "Glory ellory" on "Resumed on River". He tells the story of a "hideous teenager" on "11:52pm", documenting his rake's progress in the city's backstreet widenesses, agents a gradingly remoteless wall of synthesizer reminiscent of Suicide, its manolithic progress only interrupted by a givest erzan solo from Jimi Tener The beat and dispine bass riff of "It's Violence" are cold and ned, like eternier speak housing projects no one wants to live in or the street furniture of said mass transit systems that don't take anyone to a place they'd like to on. As lines crowls "It's the covershow agen,... it's wolcros." Even the putatively tender "It Was Her Eyes" is a smister and sordid. little sond with a creepy ordan motif stalen from a bad 1950s horror B move at its cankered centre. Despite the gloss and modernity of the samples and electronic noises, it is greed. bariness and betweek so redolent in Vede's worn and warring write. that collect these sports together Wega feels like an immertal troubadour

to conferriporary New York across all of the world

## and all of time, changing the tunes he sings to. THE WHITE MICE **ASSPHIXXXEATATESHUN**

BY MARC MASTERS

The White Mice are three Rhode Islanders playing bass, drums and oscillator, going by the names performing in redent masks and white laborats agistered with false blood. But their music is not nearly that conceptual ASSPH/XXXEATATESHIW offers thick, stobbest if studge that business forward with its head down, asking no questions and rewarding listaners who do the same. Too much analysis might render the trio's music foolefishle, but take this elbum like a shot of

# The Boomerang

New reissues: rated on the rebound

et Dat (left to moht): Ronald Sharmon Jackson Bill Laswell, Sonny Sharrock, Peter Britimenn



A dirty lighting quarter consisting of savophenist land drives on a spent pot of blues that give even wire Britmonn, specimal bassist Bill Lassell. their most advanced statements a stratum of est. formmer Ronald Sharmon Jackson and purpose The Shage Of Jazz To Come includes some of ionny Sharrock, Last Exit were not so much en expression of Gorman American Friendship as a raype from juzz elliance hall bent on stealing layed every date according to a 'one last mission' scenario, and the outstanding success of each spawned securis that took them through to the end of the decade. DAT-recorded in Colorine in 1986, Althy (Abryldic Unbeyed Music Series CO) is a shockastir good example. of their brute-simple strategy of lobbing in some gurs blazing Track titles like "Hard School", "Brain Damage" and "Taking A Boating" might reveal plents, but they don't tell the whole stars. Anyone left standing after the 20 minute full-on assault of that first title is treated with the healthst drums and voice of a Jackson solo compositori, which in turn traffers a equence of more subtle solo, due and trio issates Brotzmann's hoarse, heartfelt rasp on "laking A Beating" tempers the raw, bludgeoning brutality of the goup's opening salso, and the way he bigws taps on "Last Call" is as postnent as one of John Ford's elegac colvery Vesterns Though he's no slouch when it comes to laving down supporting fire for the more ssaultive pessaves. Sherrock's steeled street leabes, and provincetor are bread to best dvantage during these quietes, more ceteenslative passages. The finest music comes ight before the daws of the closing "Dark leart", with all four members slowly regrouping for a final, mercifully quick breakost, (BK) In little over two years saxaphonist Ornett Coleman recorded six albums that would change the face of wazz forever. While 1960's Free Jazz remains the most immediately iconoclastic and exponently resonant of those reconstruit, 1959's. The beart of the recording is Syspe alone The Shape Of Jazz To Come (Atlantic Masters 50 and 1950's This is Dur Music (Martin

Masters CD) provide the staffest and most

rummer BIN Histors on the 1959 side for

post immediately striking today is the autoless.

enhances of the quarter's freeform attack that's

p combine such aggressive formalism with

as unequivocal as the spiklest punk 45. But the

Ed Blackwell on the 1950 recording, when's

quality of the sound, fluminating the base

tenied on both discs by trumpeter Don

this goup's sazz rethink, With Dimetto

Ometre's best known compositions, particularly the approise "Lozely Woman", virtually a standard nowadays. Yet, arguebly, This Is Dur Muse remains the strongest set, with the mind-boggling Haden/Blackwell dwthm section spinning time into all serts of unbleak stable and elastic shapes. While there's still little to compare with a first generation vitwi copy of these key albums. the clarity of the Atlantic Masters editions make for a manaker lates, highlighted the process vocal grain of Omete and Cherry's relentlessly extrapolating home and the done at the head of Haden's tectile and hypnotic basework (DK) Sirons, who recorded initially as Norns Joses. has been one of the outstanding bass players in free razz, sturdily supportive but impassioned and expressive too in the company of Albert Avier, Drnette Caleman, Sonny Sharrock, Milland Gowes, Cool Tevior, North Moyerd, Memor Brown and other defining figures. He was also a member with wolmist Leroy Jenkins and percussionist Jerome Cooper of that singular and outstanding tso The Revolutionary Ensemble. Live (Atavistic Unheard Music Series CD) was recorded at the Public Theatre, New York City in 1960 and was released by Senous Muse; the following year it opens for from bass sonoities with the warbling tertion of a wood flute, a nane-manufa projucts with Since release the music in a disarrangly underplay yours. Later he takes up the trombone. much more on home ground. It's the lengthy exposure to his powerfully elegaent and under documented solo bass playing that makes this release especially welcome, Drammer Dennis Charles and also saxophonist Claude Lawrence ion Signe to state functional instatting therees and on the final track, to work out as a trip, but communicating through double bass. (AC)

Steve Reigh's assutation as a revotal figure in contemporary music is secure, and his other musicians as a state or diluted into mannerisms across a range of genres. For four rights in May 1977. Reich and the ensemble convened especially to perform his compositions at The Micher in New York Nearly 3D years on. the archival material dethered for Strue Brach And Museums, Live 1977 (The Kitchen CD) conveys very well the vibrancy of that group of players and the immediate attractiveness of

Reich's early investigations into phase patterns

and the sounding of "perceptible processes". The stautiered feedback radiated of Penchalum Marie (1978), pitches generated by microstoper swinging across laudspeakers, still smacks of the on the cusp of physics and aesthetics from the adventure in noise it has stood the test of time. Reigh has always been far more than a theorist or conceptualist. Indian ne ideas are invenably transformed in these works into fulfilling sensory experiences that sneke in and baset auditory memory. The percussive mesh of Music For Perces Of Wood (1973), Stem Guitbory's kaleidoscopie nerformance of Viole Phase (1967) for solved with prerecorded type, the glistening meament insistence and beguing changes within Drumming - Part Four (1971) and Six Pienos (1973) all reverberate with denuine excitament and vitality (AC)

It is perhaps one of the eventual failures of modern cultural multiplions that The Residents. sever preshed together in a place crash shortly after recording their Third Reich 'N Roll album (Murto CD). Not note would that have placed them in a highly elect company including but not restricted to Backly Holly, Richie Valens, Lynyrd Slomyed and Rick Nelson, but it would have also issue of where to go not other committing such a ferocous act of blaspherry to wry! All subsequent decisions made by the stoup over what to release and when should perhaps be seen in this light. Released in 1976 and comprising two faccist pop mash-ups, "Swastikus De Parade" and "Hitle Was A Worktanan", Third Reich 'N Roll sees the noise to signal ratio of the cover vession shifted rrevocably from lowed tribute to total desecration. As such it belongs to an age when The Sex Pistols were including The Who's "Substitute" in their live sets, and Deep were browns unly new meanings to The Rolling Stones' "Satisfaction". The Residents, however, took this approach to another stade. "Let's Text Advis." ound in a wildly itsuthentic Berman accent, cutting straight into a militaratic "Night Of A Thousand Dences", is only the beginning of a process that ends in the strident despendency of the album's dwise transformed into an excruciatinally soulless. rendering of "Sympathy For The Devil". The pediferation of Nan insulars fedogrand the albert's original cover. Invinely systems in the booking accompanying Mute's remastered ressure merely gives extende expression to what everyone was

thinking at the time and too afred to admit, if

you're peopered to sell your soul for rock in roll try at least to understand what that particular bankvin netvils (201)

As the title says, Singles. Percod. (Yough And On COL compiles The Pris early ying anty singles from 1980 to 1990 on a single disc in typical this ressue not as a cash in attempt, but as a way to make things more equitorian: "It might even keep opticators from powing searboard. prices for scarce slabs of secondhand wird. After all, it's the music that matters, not the fact that it was sometimes hard to det? During this period their singles were less exponmental than their 90s collaborations with musicians like form Core and Han Bennink, it's mainly tense, in you Americans think with their PRICKL/Shapid Americans are walking in the way!/Stuard Americans see Holland in a day?" (from "Studie) Americans"). But there are some real treasures. here - you can soot Tim Fa's first explosybate of

Impery and instact composing staffing as easily as 1983. Their settings of texts by the Werman ero poet and saffrist Kurt Tucholsky to Ex music - "Lied Der Steinklapfer"/"Stonestumpers' Song" - and their finely wrought gover of The Mokons' "Keep Dn Hoogin" reveal The Ex for the worm and fuzzy group they always were, beneath the snerts, stabbling guitars and political uproas (GD) In 1977, the protect release of Gregory Beauty Fatra Cleave Chains COI broader the ascension to regize superstandom for the Cool Sules and forward to the edge of omssows success. The set, together with the same year's best evidenced on "Extra Classic" itself, where his delivery of the most vecuous lync is simply dwine. At the time he was earning a living as a genel bester rother than a singer. Domins with the signature Black Ark sound of "Mr Cop" may provoke a fisson for Lee "Scratch" Perry fans, as the rest of the set is self-produced by Isaacs. A mix of lovers and roots topped by the great "Black A Kill Black", a unique observation of the nature of Kingston's violence of the time, But what really makes this release assertial is the accompanying dubs for the album tracks, largely a collection of smiles from 1976 and 1977. Perversity "Theri A Man", although not included on the original is been in its club form, notable for the chest-counding lurch that is the Bubby

mix of "Cry Tuff Dub", (SB) - Reviews by Stone

Barker, Johan Cowley, Goata Dayal, Ken Hollings,

Dand Keenan and Biba Kopf

morphine - with eyes closed, muscles reloxed, and brein locked into the off position - and it metri actually stock

The trio's rusty arsenal holds exactly two tools jumbering. Subbath-like rilliage and Incorrection. Remoterns-like chaos, both statheast in the oscillator's stowling sheen. There's also some of the fire-breathing howl of Cornets On Rire and the grinding thursp of Lightning Bolt here, but where those outlits add sharp turns and calm passages to their massave dins. The White Mice are oure mess. "The White Mice" lavs chunky choids under sixen-like ospillator, devolving into a liburiou surface. Whemit sixens and abostly valid mind-numbing collapse "Anton Larvee" turns. sufficienting feedback into horrifically cathering scanarus, while the trudeing chards of "Sig-Poison" shake the ground, and "On The Night Of The Laune Bown Tigut" hallur mates a hounting mean. Throughout, the trio's static sound hardly changes, yet everything becomes increasingly crazed, as if each track were another pirt of

rudament-impairing lager ASSPACKOEATOTESHUW clocks in just shy of 24 minutes, suspendent that the atous's creative tank might already be tapped. But such womes moules too much thought. Better simply to black out to The White Mice's mebnating purimel.

## WHITE OUT CHINA IS NEAR

BY SAM DAMES White Out's combination of analogue with and

drums in full free flight, a kind of Suicide gone Sun Ba, caused some stir when they debuted on Fostatic Proce with Bod Shift in 1997. Ohise is Near sees the core duo of Lin Culbertson and percussionist form Sungal beam up with Jim. O'Rourke for the third White Out album in their eight year history, Percussionist William Winant also contributes. The salvage yard clutter of "Errory Centro" certainly bears his susceptive.

It tokes moneted listrojoints for this ser's rasoble charm to emerge, perhaps because it intensity and volume. "Stipledmoon" is a neat drums. Suzzal shies away from the white noise of electric guitar, Wooden Wand play loose but snare drum plasses and cyribal splash, and instead zeroes in on eddring waves of torn-torn and kick drum to conduce a very toned, sonomus countempire to Culbertson's forces into her swith's darker incesses. Dubertson meanwhile outs not to sing on this outing - reluctant, "Mutinous" extends a tympani or floor-torn roll

drone, it's harassed by chimpeny electronics. and the exploration suddenly finds a sense of oursone. But Chara is Near often feels. frustratingly as though all involved are circling something bigger and unspoken.

## WHITE ROCK

#### TROUBLEMAN CID RY MARC MATERS

White Rock is a quartet comprised of Double Leggards' Miles Respection and Maus Miller along with Note Nelson and Bisan Sullivan of Mouthus. Tarpit, the group's first CD, is initially weighted toward the former pair, offering two untitled, 20 minute-plus dronescopes reminiscent of the

earth-moving missives Double Leopards regularly. Cheff and the lethargically electric "Spiritual spew out. It only takes a few minutes, though, to recognise Nelson and Sulliven's wrall noises echoise drum beets, distorted loops and hanane reports - inside Bernstein and Miller's thick spundolouds. The result is an unferbornably dense work that constantly builds and reginerates, like a thousand lightbeams

bounding around a room of mirrors. The first track begons gradually, stacking up gravely noises into a thick streem About nine minutes in, a beat chips away at the track's add industrial horse, and the beat reacts accordingly, doubling its pulse bin a filmsper anticipating the climax of a scary movie. By the end, it's hard to tell what's really these and what's just a resort paroustic actor of something

Track two takes a mellower tack, opening with onter-like drones tangled inside an airy whim The peaks and valleys are sharper here, with some sections choosy and thick, and others. estimating into near silence. Individual sounds sufout, with dicks, beeps and animal room taking turns in the mix. It's impossible to tell who's doing what, but the peop has a distinct Mouthus feel point intense wantition to fully evolve.

## sounds deserving of such rept attention. WOODEN WAND & THE VANISHING VOICE

ROUBLEMAN UNLIMITED OD WOODEN WAND THE WITNESS FIGG

Wooden Wand And The Venishing Voice originally are lithe and inacreously elegant formed in New York as a loose collective led by the enverses James Toth. Their debut secondary Xao was originally misseed on sirel last way The general processor is of a quasi-revisalist free desail resh the more glaines from buttons of fall traine but in fact Xian is far based any snap categorisation. Using an array of string compelling pieces, eschewing most recognisable structures, egisting in a void of their own creation, stubbornly refusing to coaleace policely In this serve ther/m a distinctly non-collective collective, making the most of a lack of any firm centre to their muse. At their most extreme, on the loase, disjointed "Wind Wisteria Tengles Camon Christ But Intends No Harm\*, their sound is an egisodic series of outbursts, with ascending, octed for an instrumentation based on percussion spatters of percussion. By contrast, "Cambou Christ In The Great Void" is an impressored take on "Market Ross", with echang lead stater and ethereal charting voices. "Return Of The Nose", the midical insurbatally southal closure the album, is trancelike but also knowingly kitsch. Harem Of The Sundrum And The Witness Fatel

is a solo album, supposedly inscreed by Wooden Wand's visit to the West Coast, It evokes a certain smarr-sonowner tradago, even as it flies off at skewed terretoritic For more accessible than the group effort, there are plenty of scratchy accustic guitars, lonesome wah wah blues and plaintively drawled surrealist ballads. Highlights include the Old Testament rant "Babylon The Great, Pt.3", the fuzzly enigmatic "(Ask A) Suries

YUMA NORA JEWELS IN THE SNAKEPIT

## inmete". Only on the charting finale, "Warn Winch, Pts 2-3", does this resemble the near formlessness of the Venishing Voice material. BY DEREK WALMSLEY

The initial class on Yuma Nors's second album suggest a more cathertic racket then their debut Red Train Graphing The Sunset Of All Arry Vecchione's distorted lead vocals bear a passing resemblance to the brutel haveling of Liebtring Bol's Boan Chicoecchie: a was recorded with Mike Lastra, member of famed free spirits (and have now arriged take Antigraph's much and turnile guitar scrotchings to the infail percussion, synth due. But desprie the group's self-description as laded noisenlys, the music here is sympathetic as well as heptic, achieving a greenful and even intimate exploration of their new sound palette The 16 tracks, part improvised and part structured, begin like an orchestra turning up residdic unison, while percussion shapes a rough

touchstone for the album - aside from the hardedited vigtur of "Full Drive". Yuma Nora's method is to break moments of coccations into component parts, with Vecchione's shootly vocable active as a benieve minds. There's a compelled tession of work as Yurra Nora field to covere HAREM OF THE SUNDRUM AND flat to 1 production. Jewels in The Stakepet largely succeeds in starting afresh from first principles - despite bere bones structures and

#### JOHN ZORN FILMWORKS XVI: WORKINGMAN'S DEATH

BY BRIAN MARLEY The latest instalment in John Zom's compendious

Filmworks series is his soundtrack to Wennese cirector Michael Glowseger's documentary about hazentous working environments in venous pertaof the world, Java, the Likraine, China, Germany, Pokistan and Nigeria The subjects of Washington's Death (a play on the Gratet i Dead's album title Workingman's Good) include shipbreakers and outdoor slaughtermen. Zorn has (a motore of African, South Asian and Indian/

Pokisters instrumental augmented by electronics. The physical effort involved in playing percussion, and the proettype attack and priestlessoess of its sounds, find a degree of correspondence in the On "Gaderi Silpwer" the percussion also has a slightly mechanical feel to it, perhaps

manual work turns humans into little more than machines of toil. The percussion is played mainly by Coro Bentiste, though Zoro pless en unspecified expelse on "Suisbur Mining" and "Work Trance", and organ on "Gadani Slipway" Most of the other keyboard work is handled by James Saft, who also plays gatar on the final track, the anthemic "Guitar Jusu". Noe Mon adds

liberal closes of electronics, and on "Slaughterhouse" Shariir Ezra Blumenkranz pleas bass, "Guter Juss", which was written to replace a Rolling Stones song that Glawogger couldn't get permission to use, versions the bessline of "Full Dose Of Dub", the opening track on Harry Mudin Meets Kirpl Turby's In Data Conference Wukme Gre, and is rather more upbeat than

most of the other material on the CD I haven't had an opportunity to see how Zom's music fits with Glovogger's film, but then neithor has Zom - he only completed the recording in January this year and as for as I know the film has wit to be screened. Unlike most of Zom's Fitnesses (which has allown arts one of his most consistent series), the music is merely interesting rather than fascinating. And given the film's slightly underwhelming about the music - the electronics tend to be dreamy rather than harsh, the percussion doesn't pound and threaten as

## perhaps it should. MARINO ZUCCHERI PARETE 1967

There is only so much room in one life for droves My full-up level is close to being exceeded, but I'm happy to squeeze in this historic example from Balv Marino Zuccher) was the recording technique at RAI Studio of Fonologia in Milan. Directed by Bruro Medema and Lucieno Benothe RM sturbs was a budely important landmark

No of the first electronic works in our second collection - Bern's Vesige from 1981, and John Case's Fontana Mix from 1958 - were creeted pleces sound impressively wind and dynamic, and what we should now recognise is that such qualities should be attributed to the technique as much as to the composer Recording engineers. are notonous for diverting their own talents to the service of others, parbans losing any sense of personal aesthetic in perpetual concentration on

Zuochen aggeers to fit the profile Parete 1967, composed for painter Emilio Vedovo for the Bahan Povison at Montréal Espo. 1967, was his only known work. Welcon was an abstract expressionist or so-called informalist whose valently even and nationals were full of political outrage. For his installation in Montréal, he made a light college using glass slides, projected into an asymmetrical space. Luc Nono was his first droice as composer, but Nono's schedule prevented that, so Zupphen stepped in to assemble a 30 minute continuous work using proviously recorded sounds built up from long

Zumber's modest polition of himself was that he was no composer. Certainly there's very little sense of form in Parete 1967, but the dramatic contrasts of harsh noise, perhaps sourced from modulating drones suggestive of vocal chouses. have something in common with the muelistic side of lennis Xenakis, or the best horor move squadtedos. To the entiret of his label Div Schachtel, who have produced another of their sumptuous limited edition viryl releases here, Vedove died before seeing the publication of his

only second.

# Avant Rock

## Reviewed by Nick Southgate

## AFRIRAMPO KORE GA MAYAKU DA

One girl mutters, another mutters back; they bicker, bitch and bite back and forth; they shout; they speam, then durions and drums lounch with for two such was young coverages, barely dissaid. ASLEEP ON THE WING No scree-end demons from a Kabuki nightmare. This is how the 14 minute opener "I Dkd Are" is launched upon the world and largely how d progresses. Afrirampo hall from Osake, and count. Previously he has worked as half of The Boordann and The Acut Mothers' Terrole among their friends, and this album is released as part of Tradit's New Japan series. Even without such a pedigrae and the show-stogging cooner, it would be an impressive album. The sheer abressweess and stasting fury of tracks file "Nakimushikemushi Good Ruet" and "I Am Bird" or the funky soliloophrenia of "Hadaka" all equally blurieron the listener late adoration

## RELLINI

SMALL STONES Bellini rose from the ashes of Dan Caballon when Damon Che formed a dup with nurtured Adopting Eligitia, who soon paped in his wife and former collaborator la Uzaria, Giovanna Caccinia. The line-up is rounded out with Matthew Taylor or The Romnians on bass. However, Che welked out. midway through touring their first album. Despite the loss of their founder member, the group have returned with a second album with Alexis Fleisir. filling the stool while resting from the day job with Girls Adminst Boxs. The reward of such forthide is an album of ten raw stake songs A track like "The Buffalo Song" has a broken-backed blues riff Captain Beefheart

helter-skelter vitnal of Sonic Youth, Cappiela's vocals having the same confrontational quality that Kim Gordon's often have. There is something accusing and uppetting in the slow broading "Not Any Men", and anger is transperently. viciously present on "Fuck The Mobile Phone". THE DEAD COMPANY

## THE ME SLOWLY TURNING INTO YOU

The Dead Company are an experiment across Bushaway is ensposed in Camberley in Surrey where he fashions sometimes lash, sometimes children sources that belong to nities set to be built and deserts that have long been drowned by the seas. Seen Beyle has made a name for himself on the other side of the Atlantic in Port. St Lucie with spoken word pieces truer to Surshine State, Collaborating over the internet the two have now produced four elburns. As Rode's low gravelled young proclaums on "No Mind Present", "I have waited years to be here a place that does not exist," this is an album of contradictions, disappointments and alternations. The post-urban, post-epocatyptic beens Bushaway adds are frequently equally lonely and

stack Pero the lush, how thick no sharmer and swell of "What is Dwor" unful like the beatific smile of sameone reaching peace via the grave.

#### MARC HELLNER MARRIAGES

A broce of releases from Marc Hellner, which effectively mark his debut as a solo nedomer. Pulseprogramming, as well as touring with L'Altra Marriages is a soothingly werm collection of measured and resigned songs drowned in reverb saturated beets and keyboards, own which Hollner sings in a system croon. Yet it's accomplished and integring enough to avoid beans' merely politely artistic. An expension to the formula is a track like "Last Chances", a sultry string quartet enhanced as it progresses with ambient flutters. Another instrumental, "Overpasses", is a muted motoric tribute to those most unlovely pieces of transport architecture. "Asioso On The Winz" has also been extended into a companion six track EP featurest a remis by Tolefon Tid Avey that adds regardour and swader with harrier drums and set more

## IOHN WILKES BOOZE TELESCOPIC EYES GLANCE

ambient layers

THE FUTURE SICK John Wilses Boose are a floating collective of indeterminate size with so many contacts in the petherworld of US undestround rack, only the truly foolbardy would try to document it all. As on their previous releases Five Pillars Of Soul and Historicator Visus Of John William Room, they are siming to create an experience somewhere between the Stax Soul Review and Sun Rats guitars at every opportunity There's gower chord office in the MCS style on "Bernadice", a love sond to a terrorist on the nur ("Wowind up buildings and blowing my mind") or the jerk and funk of "War Drums". Fisaulton tracks No. "Gonna Die Tongh;" or "So Much Mahal" are marter; chants full of singing bowls and "hermetic percussion" (sic).

#### **CHRIS JONES** LONESOME JONESOME

A 19 year old from Derby Chris Jones's debut self-recorded and self-released album belies his age. His fingerpicking guitar has the lazy fluidity of a for older soul who has spent more rights than he can remember sleeping under the stars. on the backwarts of Greyhound buses and Floorat, concrete and discrete points. As Osborne says. hotels the authorities never not around to condemning He makes It sound like Derby is in Mahama or Arkansas, orther than the green and pleasant British Midlands. His blues recall Bert Jansch on "Stanng At The Sewer", while "Quality 120° sounds like it could have been culled from the Torrworth-In-Arden recordings of the Miglands' other homegrown folk blues hero. Nick

Dorke. But the most notable took is the unjielding, anguished and unkind "Ruckers".

#### KINSKI ALPINE STATIC

The second album from Seattle instrumental quartet Kinsky is an inthinume mos of procision lesered states parts, full-throttle string and spacetock excursions. Theirs is a music built of a gode balance between structure and destruction, between control and release. Opener "Het Steengrapher" helids from a series of volume swelling choos into a nutting riff of finest Black Sabbath fineasts. Elsewhere, "Passed Out on Your Lawn" begins as an awakening lullaby for those with the crosshatch of the dow-souled stass on the side of their faces, delicately and expecty consise them to mise their heads to the spinning tury of rapidly and uncontrollably rotating horizons. Quitarist Matthew Rold-Schwertz also provides flute parts on the more rested and reflective "All You Kids Have Turned To Statio", which hints at the group's declared love of Kraut brance proneers Ash Ra Tempel. LARSEN

## PLAY

Italian quartet Larsen are so low key that, despite producing their previous album, Michael Gits claims to have never seen their faces. These six post-rack instrumentals, from Fabrido Modenese (stator, harmonium, bass), Marco Schovo (drams, rylophone), Peolo Dellaciana (bass, according) and Roberto Mana Clements (dulter), am equally low key but does and buts of character. Each is obsistened with a single capital letter, "C" charms and rolls, a muttered interest swelling under the instruments "E" is a convenging drone that dissolves into solintered dutar harmonics before rebuilding to a choral chord progression. "S" triples its time as a simple selections makedy ricks its assisted waves and eddies. "I" builds as bacolic chimups also way to a driving relio motif, "G" has the mood of a lurching reurson dance for recently resurrected souls "P" provides a sembre finale with a reflective guter pondering over guest Paul Beauchamp's bezond synth drone.

## THE MEIVING

MANGLED DEMOS FROM 1983

Buzz Osborne's charmingly digressive sleewpotes as much as the course itself make this a worthwhile cure from the annals of North West Punk Rock's pre-Grunge era. Hindsight blesses scenes with meaning and significance. Historians abstractly map isospects between "All of that has nothing to do with this particular be of Melvins' history because all of this happened REFORF all of that "These recordings are full of the headlong spirit of blind forward motor. The one speed fits all punk offing of the original pre Date Crover Makers (Write Dilland plays drams, Mett Lukin, letterly of Mudhones, plays bass) is wondrously straightforward, heads down and play stuff, horn presented as demoscomplete with drunken studio barrier and hit and miss sound quality or, as in the case of "Ni You Get Bored", a joyfully remshacide live radio take complete with shellshocked sounding local continuity announces.

#### STAMEN & PISTILS END OF THE SWEET PARADE ECHELON PRODUCTIONS CD

Santoners and those with a nosand knowledge of biology will know that the stamen is the male the female part that is fertilised. Human love's dentile unfolding blooms and the savage thoms and pricks hidden beneath form the staple inspiration for the group's lytics. On "Handquested Characters", over the structmed acquistic dutars and le-6 doctroins, the states laments that his lover "wants too much from him" in a voice that seems weary with the knowledge that in human affairs it was ever thus The self-explanatory "Friction (pt 1 & 2)" uses a backdrop of glitch samples, with a scider's web of guitar harmonics over the too.

# CAFÉ TEATRO

The Foelin label's stated mission is to give an audience to new Sperish acts, hence this instrumental post-rock offering from sexter Calif Teatro, Aided and abotted by Chicagoan production luminory Todd A Carter, they have produced a satisfyrrely restful and harmonically pertin collection. The page never stres above the most land/id of clofts, be it so the harmonium drenched opener "Motel" or the whispering guitar of "Lane" or the sighing fullaby of "La Offma Vez finally usher in a soulful trombone part. The tour de force of the album, though, is the extended and evolving "Garden" that solidifies from swiring reseases trails into a pulsing lying cotto driven by uszer drams and a seturn for liber. Ginea's transpage only to neak fall, stience itself and ploth again

## THE VOCO KESH THROUGH THE SMOKE

The Yook Kesh are not what made Milwaukee. femous, but they may yet make a loser out of yas with their fifth album in a 15 year history. The sleeve's knowing parocy of lounge album convertines (mondy cover shots, baskes block photo collages, detailed breakdowns of recording technique) hides a fine collection of spacetock for the trailer trash bachelor pad lifestyle. "Vacokesh Theme Song" is suff masic for people who suffusing salvested per wings on an opean of melting termac. John Helwig's pen-stalactic Supplement the design of the second s "Brough The Smoke" and "Sunday Attemport". while Richard Frenedis provides an other of synth washes, guasars and nebulae from an Arp. Odyssey and Buchla EMB. This is the music the house bend play in the soughest bar in the roughest space station in the galaxy -

# Critical Beats

## Reviewed by Philip Sherburne

## AUDION

Matthew Dear looks to be making the leap from Techno boy genius to learning electro Latharia on his debut album under the Auction alias, Titles like Tight", "Rubber", "Aust Fucking" and, uh. "Titte Fuck" leave his librarrous MD plan as der But this is no atock 'sery House' - every track is an oiled up mechine grinding gears. With a rounded auxingue points, he builds drooms with a minimum of fluff, allowing attanuated drum machine services to do reed of the web while minor key bloops and strident arouggos set the Pong" and "Kisses" show a debt to classic Midwestorn Techno's more basismet rendencies, but liend the track a nicely improvisatory feel. "Bear it's the new cuts, expectedly "kest Fucking", that show the evolution of his sound. Pleaty of a dists have come up with the same land of stapped down clatter, but in the layering of timbres and the interleaving of unexpected elements - corkscrew chords in the background - Dear's own comehither voice rises to the fore.

## BOY ROBOT

Boy Robot are the duo of Hans Möller (Boulderdesh) and Michael Zorn (of Lox Nigra and CCD). Together, they build a pretty feropous boogle machine. With a few receptors, the makeths represent of IDM's mass coordinates risks are absent. In their place are but brassy House bests delivered with boo. At first, their point lietic constructions - a blip here, a migrosampled flam there - sound like more of the same post Alurien school of House, but not unlike See. turned. Every track throbs with wet baselines and webbed chords, "We Accept All Dur Parents" Credit Cards" beans as a shining, sunny day ode to French disco-House before setting all sentimental in the middle. The slap-bases "Super Scorer' could almost be a Get Physical track but spectrum - every inch of space is crammed with. It is meandaring such makes for gropping

## DONNACHA COSTELLO NO MATTER WHAT I DO/BEAR BOUNCES BACK

On the new 12" for his Minkrise label, Dublin's Donnacha Costolio sets aside the slightly retro. singles in favour of a more contemposary electro-House feet complete with crietalline drum sounds, urbineed squeeks and godles of delay "No Matter What I Do" skips along propelled by a swing akin to that of artists file. Fraction or left Spensel. The duther is sectionally simple, allowing plenty of breathing room for details like skittering drum shots, white loop-delocome effects, probably recorded in real time. Bounces Back" shares the former track's properties for books pingers amendes and soaring peds reminiscent of Detroit Techno and Werp classics alike are toward the horizon

## CRITERION

The sound of the city is a dangerous subject for any would-be phonographer Urbas overland on this late capitalist date, is shell corretting of a diche, and with every other undergrad fashioning themselves a young Baudelore, the vacancy rate is slim indeed, Which makes Criterion's Le Custed even more of a success than it would be on strictly sonic terms. Compresing four tracks tried after New York streets - "Lineon", "Divesion", "ROWs" and "Hewes" - the EP only elapointly buts at usadowed urban sounds. Here and there you can beer spatches of playersund screams or varies traffic sumblings, but they're together scraps of musical ideas that flash by with the speed of a passing car Walking a fine line between order and chaos. Ortenan pursues breakbest paths only to set lost in thickets of danging he passes time with snarches of stanetoomer funk before bearing into dank basements where steam papes offer the only molarly in earshal. Furn without the hardstory

#### GALOPPIERENDE ZUVERSICHT LIVE AT KONTROL

Zuich's Gelopoierende Zuvenächt - a duo comprising Techno artists Bang Goes and Styro 2000 - have only one single under their name. and one wonders if they ment releasing that Preferring to play their hardware entensive acts in a live context, they say that the studio can't projetyte real-time results, and to samply edit down a live performance "would be cheating", recent set in San Francisco is available at www them live, their approach immediately becomes clear on learning to the 76 minute set. Sprawl is overything, as springy melodic lines and brittle nesturate possesses do bougins alord morphing imperceptibly all the while. If it sounds a lot like a DI set well it is but their virtual crate is so thick with brilliant moments that we're not going to authors over methodology Glassy chimes, whiring leads, mousetrapoing snare tweeks - every sound feels like a flight of fancy and is folded in turn into a thilling.

### propelsive movement that's by turns funky whitewest and nastalele LOTEK HI-F NAKED BLESSINGS

As Grime steers UK high op closer to its Arrencen cousin, the convertence into a kind of Manages, however, has for the moment at least decided to stick to its own yard, concentrating on pursuing its fusion of raggae, dancehall, highers are into an immunishable fortish sound Weene 'Lotek' Bennett is at the centre of this Hi-Fr sound system, aided by Roots, Sandra Melody and frequent Big Dada guest Earl J Naked Bissunds is a profoundly relaxed album: even on upterspo, restate-influenced tracks like "Move to Tine". Latek's muscled, ballow reason contross. But averall more regere is a fer mare dominant presence, from the horns and organs

## MOTIVI:TUNTEMATON 1939/FLOOR DEFENDER

House and Techno may be preprogrammed for a relatively sprightly 128-13D BPN, but when they slow down, dark and woozy things happen to Tentemator's Time Kaukatemps, farmerly of The Do I Bartards, "1939" is certainly the war's most forthering decordoor track - a stadios metroporous consta heat only makes if thenush 12 bars before a dearlening buzz-bomb of a has stone comes knowled formule the thirk of frings, loosering bowels and blowing out subs. And it keeps it up for the next seven minutes, a massive buildozer of a track shifting heaps of sludge from side to side, interrupted now and then by that agend which thwarts all efforts to steel yourself for it by emergene only at its own wobbling will. It's terriying and sexy at the same time - a slow dance for the operatorse

#### 11-710 EASE UP

Long are, leftfield renglists like Mike Paradines and Lake Vibert were transed as wearty-bearty experimentalists for the woolly expenses of their add hanny tracks in contrast to the precision engineering of more strughtforward (and, But just as Vibert went back to his praise-Winstons mots with the dubby, almost purist Amen Andrews project, on "Ease Up" Paradinas leaves the beard-step to Woody Allien. concentrative instead on monetrous base drops and classic breaks chapped and stacked like Sewood. The dark exhaptation to "Fase un!" regularly punctuates the maybest, interspersed with a mountal mean on but the new does anything but as it edges toward climax, egged on by sirens. The "WP Mis" on the flip launches itself into an even more extreme orbit at its end, but the majority of its sidelone, 33rom lourney is a misterly plocid meander, as it follows exhaust Sutes through a mage of breaks. "Wester The Proud" is a flashback to the haloyon days of u-Tin's Lugarin Harmons and Strumpourshor's Food Me Ward Things, as slow-me breaks flex and



## Dub

## Reviewed by Steve Barker

## BOOZOO BAJOU DUST MY BROOM

It's a couple of years since the dup of Nuremberg. (Dennis Emmanuel Brown). Rither than producers Florian Seyberth and Peter Heider, also stretching or cliuting his output or insolvement Boozoo Borou, put together the exemplary end dub and Southern soul and blues sounds Since thee, they have been perfecting that feel in the study both from their own resources and an . Datwise" was finished and but rever released instrumed senses of chieses moone Old and New School soul into the deepest of grooves Tony Joe White, recently spotlighted on the excellent Country Got Soul series, makes for perfect dub foll oversp-style; Joe Dukie from Ext Freditie's the avesome "Shaka The Worrior", a cut to Drop, who could easily be a Memphis disposit, Dennis's "Sieve Driver", a fevounte dubolate el ducts with U Brown: the blaxplotation spandtrack special with Hurch makes an owester cometeck and Top Cat takes a lick for

#### "Allier", the track iffed as a single. **GLEN BROWN & FRIENDS** RHYTHM MASTER VOLUME 2

The verce of Prince Jazzbo introduces this album - "Tase mto the king of sounds and blues" providing the prefere to "2 Wedden Skerik", the ice White melodica time that many first heard on Dave Hendley's Robel Music compilation, a tune that runs into Glea Brown's take on Isaac Hayes's "Do Your Thing" and its off-centre skerking guitar version "Pantomine Rock" - enough of a creative spen for one album, one would have thought, But | I SCREAM/VERSION/NOWAY/ I Roy's surmal "Brother Toby Is A Moyn From Landon', followed by these versions of "Merry Us" and James and Bobby Puntr's "I'm Your Puppet" on the classic "Slaving" rhythm This is followed by years now, so a studio collaboration was always an estended version of "No More Slavery", with a

#### espectation of a restrained chamber jazz proos. Indispensable to any sensus students of rhythm. DEB MUSIC PLAYERS DJ TRACKING DEB PLAYERS IN DUB HOUSE OF DEB

In 1978, just when his career was showing signs of international crossover following productive

spells with los Orbbis and Niney The Observer in Jemeica. Dennis Brown linked up with old spar Castro Brown in London to launch the DEB label the adventure welded his dreatest album. Wolf And Leopards, and arest sets from another old pet, Junior Delitedo, amony others, in 1979, a follow-up to the applaimed "20th Century due to the reversion folding of the label Another instrumental dub set, House Of DEB is a reduction of new classes shattern startisting Risch

Joh Shoka ared at his dances in the late 70s Just ofter House Of QEB was recorded in 1979. "DI Tracking" was produced and actually he the streets. The albem contained versions by DJ superstors like Trindy, lab Thomas and But Inc. alongside the lesser known Ras Bug and on favourite DEB rhythms of the day like Junior Delcade's "Femma", "Incluster" and "Warnor", and Black Uhura's over oppular "Rent Man", Sitting posing on a Handa scooter on the front cower is John Co-owner Costro Rown Token toerflor this pair mostlities the prost of DER albums

## DIGIDUR & FAIRSHARE UNITY SOUND SYSTEM VERSION

Lee Digidub has been a dubeliste provider for Julian Fainthern's Unity Sound System for some right on Dood, a subsidiary of the Debesse. label. Shurting horns give a retixed old school when to the (in no way primal) "I Scream", where Julian Fairshare spes some way to investing a new DJ sont style. On the Ripside, the vocal is minimal, while Dave Ketz, better known as Lee "Scotch" Perry's biodrapher and Austin mainman, steps forward to resume his old musician's close and that spiritually adend Pabloesque molodica lines on the moody "No

Way? New HK mets suffered the usual

'righteousness by numbers' schtick,

NINEY & FRIENDS BLOOD & FIRE: HIT SOUNDS FROM THE OBSERVER STATION 1970-1978

VARIOUS

SHEEDATION: THE DEED ROOTS REGGAE OF NINEY THE

Ten Navy completions one heading it a different direction from the other Telen atterrer. an regressive of the 70s, while devotes area at Uharu's "Rent Man" and "Wood For My Fire", plus. lesser known motical material from later in the set, many are stone classics from one of reatter's most greative producers. Individ. If there were to be a groupe ontown of this set. it would be that this should maily be the first of three or four volumes, as it really has no appeal for the more serious collector who will have all these tunes. Far better to compile singles like unmissable Rubby's version "Zinc Fence". And how could Junior Byles's "Weeping" be forced to the beautifully plantive home-led "East African Herbs Vescior" from (I lod you not) The Philocopy Fururbs A missed appear infor then so now proper obeisence to the mighty Observer - but

## it does boast detailed, informative and opinionated eleverotes from Tony Rounce, on

Over at Aurolux, Dave Katz continues his fine job of selecting and authoritatively senotating complications. Nine of the 14 tracks are extended versions, with either DI or dub version serioed into the vocal, so maybe it would be churlish to question why I Roy's "Wicked Eat Dirt" does not "Satte" rhethm "Joh Is My Light", or that the dubs are missing from the Rodistones' tracks - the set does clock in at 72 minutes clus as it stands. If you can make it past the disco length wreen. Trong Belor's doorn-laden "Sufferation". one of minors's bleaked moments, then you are clear away and into prime period yet rare Dennis Brown, including his mutation of "Here I Come" as "Jah is Wetching You", followed by an unusual trombone version of Dillinger's DF piece on the frythm "Flat Foot Hustling", There are also two

years to Greetory Issueptic "Rock On". Newcomers to Niney can take the Troop while oficinearing will head for the Aurelus.

#### GUSSIE P & THE SIP A CUP FAMILY BOOK OF DUB VOL 9

It's taken some time to catch up with this celebratory release markens 20 years for the Sig A Cun label in what passes for husiness in Jamaica. It doesn't seem that long for Gussie P. focused on the traditional art of club Mis-Irredular series of Sip A Cup 10" Visvi releases are well worth keeping track of - these dubs onstranc from this source, all old time mote dayses and some parties, in-sensioned by Gussie with the assistance of Malin & Floor In there as "Dub From The Longest Time" is Sylford Welker's "Burn Bebylon", as well as Trovor Byfield's "Barning Bash", recently reissued by Brothers Dubber which comes out as "Bloodshot Eves Dub". Rockers label Asher & Timble's "Humble Yourself" is "Joh Commands in Dub" Prince Alla's "Stone" becomes "Dub Of Stone". Birn Sherman's "10,000 Careless Ethiogens" appears as "The Dub Go Bound", and Junior Delegato's magstrous "Sags Of Slaves", editionally cut for Lee Perry is born again as "DNA Dub"

## PETER TOSH

TALKING REVOLUTION The history of the One Love Peace Concert held in Kingson on 23 April 1978 has been favour coptured by the impose of Bob Madey sololog the hands of the uncomfortable political rivals Seaga and Manley in a gesture of serforced revolutionary set included incendiary.

sellout style before versions of "Bunal", "Equal Rutes", "Lesselise It" and "Get Up Stand Up" respectively. It's around five years or so since this was last available on IAD Records out of France. amustic sessions define from a year letter recorded for American radio, where the late compelling solo performer.





ASHLEY STORY PERFORM LIVE THE GATHERINGS CONCERT SERIES PHILADELPHIA USA SATURDAY,

NOVEMBER 19, 05 @ 8 PM

# Electronica

## Reviewed by Keith Moliné

#### AKUMU MAGMAS

A companion to his previous CD Fluxes, Deans Hughes's new instalment continues his exploration of source material softweed during a libraridast bar, it's so unfinchingly perfect and six month (cumay through Central America. Presumably he spent his time recording in scrappards and at the bettern of disused water cistems, because them's a meddful absence of Artec mysticism here - to choruses of matic birds, no painfully authentic ittaal chanting. Instead, Magmas is a classy construction of metalitic atmospheres and subtle, whispering beats. Dier ten richly layered cieces, Hushes and his production cohort Jeff McMurech steadily increase the tension, plunding in slow-

mounts the heart of a particularly had tro on

the best track "Ambuthmica". Happily Akumu

option of merely speeking the listener with

granquird creepiness. There's a wealth of

## resist the temptation to fall back on the easy tentelising detail hidden in this music's folds. and preases.

ADDANET QUANTUM TRANSMISSION Few know who Arpanet are, which lends them enignatic lustre -- although it must be said, even If their identities were disclosed, they'd remain all producing this month's most unremittingly but anceymous, anyway They've also recorded under the names of Dopplersflokt and Japanese Telekom, kissas and fragments of ideas foot in out - metallic rustime. Venusian windchimes, the amplified greak of empty space statons. These tracks sharper with a dashanguagess unbirded at by sties like "Heisenberg Decompression" and "Wave Function". Imagine a less honeyed, more oblama Sesume Woods and yeahs a quarter of the war there. (David Stubbs)

## RUID

More minimal still then their work as Sed, these 19 short stuthmic sketches by the Sheffield dup of Mark Foli and Mat Steel reconsport the curest drest Techno sesce, well, the last Raster Noton release Though it's parched, bled white, almost varriging in its kiness. Bilt is aimed squarely at the body An unmistakable disco pulse pumps through these tracks, causing the toes to twitch even as the brain amunifes to find the one There are no dynamics. There is no development. When the patterns of clinking clooking and chirping electronics arrange themselves into a different rhythmic matrix, it means you've moved on to the next track There's no payoff of tension and release here, no electro money shot, but you will find yourself submitting to Blir's blankly addictive, funkless funk, Stuff like this is what Sheffield's for

## CLICKITS EXPRESS GIFTS

"Formics mantres" was the term memosable

The Moon, but I've often woodsred whether someone might out a positive spin on it and whaddya know, Clickts have gore and done just that, Express Gifts is as polished, clean and smooth as a Hampshire housewife's kitchen

polite it's almost value, but it's this total sense. of restraint that makes it work. The slowest and sparret of beats - often sounding like a small map of well-prilled schoolchildren cattling breas of cravons - outerpatter away behind lovely Rhodes chords and being majestic, homely without betraying the merest hint of warmth. It's perhaps the most absert peo album ever made. An empty space, but a satisfying one

#### CONTRA ENTER THE WINTER

"All tracks recorded on expensive equipment," the usual "I made this with a Commodore 64 and a fuzz box" boast that you get with most bedroom Industrialists. As it happens, Error The Winter enally does sound like it's been made with a Commodow 64, albeit one that's been buried in mud for the last 20 years Respect to the fetchingly monitored E.Coli for nasty album. Superfact gabbo-stale beats encrusted with flecks of distortion that oling order of the day here, with what little harmonic information there is assemblely builted under a been of redeastive shark With an almost total absence of either sub-bass or high frequency overlanded in the midrarige than the last, as trashy voice samples and rasping noise get beautiful, with the former most definitely in the

# PRO AGONIST

Tim Exile first had his mind blown apart by the blinding thrill of broken beats at the tendor age

of 12. Now twice that are, this electro-polymath has produced a faritastic debut album of blows all other Planet Mu releases, lectuding even those by label boss and solutterbest pigmeer Mike Paracipas, clean out of the water There is not a senseri of this record that is not flat-out astorishing. Epilo's command of his software is absolute, allowing him to cram each track to bursting point with wild technicolor Incisery Sure, the music's empty Sure, it's all flash and no substance. But sometimes what's required in value sensetionelars, pure and sample. I intering to Pro Agrount in like good to the circus and discovering to your delight that it's all trapeze, highwire and human carnonball acts. There are no clowns or horses under Exile's By Top, Best track; the mediatible

twisted dell 'e' easy of "Mushigere Sente"

# FROG POCKET

Proving that Four let doesn't have the folktronics scene all sews up, John Charles Wison weighs in with a rough-hewn collection of fractured. razzle-tassile Techno tracks involving fiddles. mandoling and pried up broken bents. Somethmy about the music's lack of subtlety is strangely appealing - you won't be scienting this one after your Broods Of Canada albums but that's exactly the point 'Wilson's beats are a real punched in manually - and often seem to work against the music rather than undersin or frame it in any meaningful way but Gonglot has note of the phoasant-under-class testefulness that usually does this land of staff. On the exeat "Eve. Reby Y Rep II", locoed violin acceptants greats an over more intense textural web as the beats tie themselves in knots as if toxing to effect an escape At last, an electronica album that

## GENERATORS

# sounds like it was made by a real person GENERATING A BLACK SEA

Initially a solo project of Darren Tate, Mones Nurse With Wound man Colin Potter. Over the course of two and a half hours scread over three accompanies early copies of the Generaliza double set). Every courte departy teatured soundfields that shift and make at the slowest possible rate over the maximum amount of time. Involve yearself in the music and it's a powerful mantric senthscapes of early Popol Vuh, perhaps When it hovers between music and non-music such as the excellent construction of burnished metallic overtones that is "Slowly Ending", the work is at its most eventful and forceful. But when Monos settle for atmospheric stasis, as on the yawnsome "Sleep", staying with them for the distance is a struggle Ves. this music nearls time and space to unfold, but in places it's yellowing at the edges and starting to small funns.

## DHHIK

Canadian live electronics duo Peter Hannan and Henry Kuthacryk here eschew their habitual thorned Progreck song cycle with the assistance of drummer Rick Sacks and sarger Christine Duncan With lyrics culled in part from the writings of Marshall McLuhan, this may be soo stiff and self-conscious for some, but it's a real day to hear coreoley music like this proframmed with real connection and demoked with all manner of electronic auction such as wind synths, theremens and a Buchia Lightning Duncan's a fine singer too, ranging from Diamenda Gales-style guiding to the pallic

Indeed, Speak is strately reconsistent of A Mem-Councidence by Denic's Science General

#### TEHO TEARDO TOWER/MICROPHONE

For his latest release, Mouro Teho Teards transformed an angient toyer into a spart microphone by secretary 24 contact mics inside outside and between the cracks in the building He then counded the enumerment with dutyr Rhodes and electronics, filtering the signals from eventful and often very beautiful, but it is extremely difficult to relate the material to the fescinating methodology that produced it, to the extern that I started to suspect that there had been a motake at the present plant and I was Reference to a new Lebrartford album or something Essentially lower/Microphone is a evocative, but more redokent of billowing doeds and total drifts than the growing stresses of brick, iron and morter than might be expected.

#### VEYD DEGENERATE

Rounding of Planet Mr/s trip of numeri releases we have York, exerting some dencefoor pressure in the form of Grinny beats and ruffneck. samples of the old school, sorry skept. Now, as Steven Stapleton once so memorably put it." CDs (Generating A Black Sea being a bonus disc., don't dance, my hat would fall off? so perhaps it's unfair to pass sudmirrent on Deserverste without assessing as appress factor but from my suggest position on the ledening more chauselongue the album strikes me as a decidedly drab affair "Lion" is the easy highlight, its tast snapring beets, monstrously bloated bessines. and righteously timestretched Lion-of-Judah interjections providing both theils and chills. Elsewhere, try as I metht to set caught up in its post-hardcore rush. It just isn't happening if m waying my bands in the arr but I just don't pare. And now my hat's fallen off.

#### ZAVOLOKA SUSPENZIA

There's so much superb Ukrainian electronic music coming out on Andrew Kinchenko's Nonound label that it's tempting to see Key shaping up as the new Colome or Vicens. Ketw Zavoloka's debut is as challenging and rewarting as anything put out by labelmate Kotra or Keichesian himself. Over the album's 70 menute span she proves herself to be a sly, with programmer, as much at home with the confrontational machine noise and modulated sadio static of "Loktorybka" as the righy-twitchy Mouse On Mars-style searly pop of "Nathrennia". One of the great things about Suspensive in the way first it manages to find new things to say with the most ownused of vocabulary Zavoloiu's deployment of delay and mwerb effects being perfectlerly noteworthy This is tenso, snewy music, not easy to digest at first, but well worth the effort

# Hiphop

## Reviewed by Dave Tompkins

## JONZUN CREW

PAK MAN BOSTON INTERNATIONAL MUSIC BOOK BO 197 In 1983. Donald Wahlberg stood in a Boston record store feding the biggest decision of his life. One hand: New Edition, The other: Joszun Crew "I had to go with the Spaceman," he later told Michael Jorgan during one of the lost New Kids On The Block sessions. New Edition's szuenky kyckszegen electro was discovered by locare and his brother Maunce (Start) at Roscoe's, a Boston club where another Jorgun, the one Cable, say his first flar Man marking and buzzed Michael, who figured it'd be a good idea to destroy all Pag Man modifies by channeling Sun Ra's Outer Visual Communicator through the vecoder, Because video games made him door, it was redubbed "Peck Jam" for Tommy Roy which was good news for the NC State Wolfpack, who adopted it for their NCAA chamouposhin season, not buy wars before I uke Skyywalker's Ghette Style Dis iced the "k" and boosted "Pac Jam" for their parties, skate rink, recording studio, pirate radio station, publishing, mm-splf, just kidding and whatever the hell else went on down there in Floride, causing dispetate copyright elowis at the Nemos pizze peets Like the medicine mammy selection of Tallabasses. this version is believed to be myth, mainly due

to its space champ isolation, a percussive jabber smeared through an electromagnetic slinky While the vacader on the Torniny Boy version rubs its hands together like a greedy fly prepared to make off with your presents cheese. the onereal execustes humanity the metal doud dof me." The other Tropphes must have burned Ruorescent mini-truck purple with adenoid envy And there's absolutely nothing in this song that

#### KEAK THE SNEAK SUPER-HYPHIE

Histobile could be a marketist bossess. a hydraelic children's float, a weedeater, a doll cracking E-40s clossory of adilhatinos No e's Keak The Sneak who's trying to copyright "fesheers" and "fezenky", chanting that's his word. Sounds like a crazy old man in docted

cut slopers, mumbling through a loose inget. Who drives a Firebird to school in the Sixth Grade? "I was problem child/you was need." What happens when Keak does become a crazy old man? Husky busky? Will the blurt be a stoco recall or a couch non reflex, passing him out the T-Top, in harmony with Dietal Understaund's pool plant "weennes!" or the Bub Bub tail pine accessory ("woo woo!") that fetched a few name orditation violations in Cakland last year Reek also commemorates Mac Dre, who along with Mac Meil, walneded we olde vocader tennis theory, stacking cateur. griddle cakes and reflicting Rich Cason's Galactic Orchestra West Coast cover of Readin

Calloww's Ohio electro classic about uranium

ore and freeks - which sounds no different, if

#### not better, than a lot of the chean Rosette synths going around today. **PURE ESSENCE** WAKE UP

Back when Usher Roymond's skull was rust fusing together, long before he went to R&B bourcerro at 4-Sight Records in Fort Lauderdale Among 1.6 Red wassped drams for Pum Essence, a Circinnati soul outle somewhat banked by Pittsburg Pirates outfielder Dave Parket who must have really really missed this song when being subjected to "We Are Farmily four years later in the 79 World Series, though the coke was stood accurrently and maybe, being e music fee and all. Parker bought the Subsfroming on your bicsic. "Oppositing the CVC has. Straigh album and board the Nile Rosers states in "Thinking Of You", which took him back to this guker that makes zombies weep, sun to bones, lideing your eyes open to LKs drum break, which is a tight loss set still and parts more seried to the one later on that aways from James Geny's "Funk 49", which feels like a plot twist by then, a bridge gone bonkers for a varno gone for a romp, chuseus in a Hissel of good thouses, bad thoughts, "68, year and hate", so many Ohio River miles away from that buys at the beginning that pops that thumb right out the window, supporting Salva Standar's "Con't Turn Mo Avenin the way suggestions can be made with a

baseball bat, making woofers balse like builfrog

"Wake blo") to air pollution (nice suspect). apaths mass murder - hey, this thing is timeless - or the way Jerome Richmond distinguishes heck from harl, quiet as a skull balloon and making buildings weary before parging the Aon Cocker werewolf from his larvns, a release to hold, tightly by the yowl, when fiving through a teace summer than's still not done with us. Lisher will good his designer opper story leans when he

#### REDMAN GILLAHOUSE CHECK

Any sond whose inspiration comes from touring with Rick James must be out of its mind. Such is Grandmaster Flash's "Scorore", the sanity of which was placed in even more immediate density when the P Repthers played it morntly when Diling in New York. En route to "Scorpio" the Ps drooped Redmen's "Billahouse Check", a ned to MeGille Gerille, which sterms the party like the Gent Gills Monetor tore up that teen dencehall back in 1959. The boat, all blaring horns stabs and break, is apparently something The Game sist used. Who cares? Are you really sains to chapse The Geens own Restat Noble? Only Regimen could say his leather collar stands up like the Forz and get the Iguanadon thumbs up. Even slurs his endings like Ludacris on "Southern Hospitality".

#### VARIOUS 2K6 BASKETBALL (THE TRACKS)

Man Partish associates Emerges, Lake And Palmer's Appropriate Surviver and their touring robot armadillo with his dedoseting just as much as seeing Barry Mandow and Bette Midler ducting at the Continuental Both House, OK it was the weed too. A whole new generation hooked on simulated follow discovered Man-Perish electro through the Grand Theft Auto soundtrack. With the forthcoming 296 dame. Manny's Bootin Down Bronx dood in a sloved up for Common's "The Movement" and tailed for the chorus. RID2 with the intro and Lynos Born with the blood sweet and room Hierarchicks surprisingly have this comp's wordest hook: "X Attle bit of this is all I need/I love to go home and smoke /dramatic pause/ some salmon" and

Durborn, NCs Little Brother, sait 20 minutes away from the best Phinosan food in the south east (Hr, Abyssimant), leep those Notive Tongue ghosts honest, a swipe of strings across the forehead. Crisis hooks up Jean Gree with a guitar shuffle worthy of her command and Zion I slep own with a Miarry Bass violin, its stere hitching a nee on the kick's boltloop while a sky has freeks out on a tin can. Zon I make wout beats. their album True & Later', especially the centralization dust with Blackshopes and the unnamed bonus out, some 75 minutes into it.

## saying things on't oil that bad. KANYE WEST DIAMONDS R FOREVER

I have no air conditioning. Here on the fourth floor, executing bazookas. Firsts the column or go see War Of The Worlds at 2:45. Around 2:40, they're playing Karue West's "Evargends R Forever" in the theatre and the voiceour blabs the sample. "My may recognise Shalky Bassey's James Bond Sheme," Nobody else there, not the women with cruelly geinted Martiago started making Zapp albums out of anable (boot) Change plothest), complyand when "Movie mix" gave Jay-Z's verse the strift. (Mister Fake Retirement rhymes over "Sittin Sidewers' on another boot worth getting,) The Martians, out for blood not clamends, are wonderful with their leaguy strut and bende

belches, but Morean Freeman was no Leonard Nimey when talking about men's "assurance of their empire over matter". That have confidence. (Libb. while vou're out there vapourising everyone, there's this group called The Blad-Eyed Peas... ) That Orson Welles confidence that (nice spinners!) into his trader F is For Fake. The untake Marbans got their tentagles in a wad when being referred to as "tripeds", wet must have had a good ween laush when 20 odd summers ago, a three ingend spaniel ensaged at the bipeds driving the four wheels responsible for her sideways sitting triustere Screw the chamonds, give me "Dear Summer" and show me the Martisas. HG Wells once said.

sacs while bringing your attention (it is called PR PERSISTENCEST PECCHOS

# ELECTRONIC MUSICK

RELEASES

## AND TRANSPORTED VALUE AND LINES AND BOAT STORMY FORTCOMING AND Y YAS

"Militarism was funk."

DUT NOW AND DESCRIPTION OF

\*\*\*\* MANUAL PROPERTY A METTER MORLO CA MALF S FUNCY

## Jazz & Improv

#### Reviewed by Julian Cowley

#### FRED ANDERSON/HAMID DRAKE/WILLIAM PARKER BLUE WINTER

Within the context of Chicago's recent musical ferment, a particular source of enjoyment has been the late flourishing as a recording artist of tonor sepopherest Fred Anderson. For years properties of the Wollet Louisie. Anderson emerged during the 1990s to reaffirm his conductials as a south. Buest solvest not an innovator but for from routine. At 75 he remains an accomplished generator of good feeling, pleying with remarkable stamine, sustaining momentum and interest across most of four improvisations that range in length from 13 to 44 minutes. He's accompanied by drummer Harred Doke, on fine cascadrul form, and bassist William Parker blowing his needs nagasyerem on one piece. Their allegance to the older player speaks of their respect for his endurance and for his input into the Chicago scene. It also testifies to the pleasure both dones, promoted during the sexophone crises of the from making music with him, Eve At The Velver Lounde (Okkadisk), with Diske and Peter Kowald remains the Anderson CD of choice, but describe do tale dive Winner is a cheering release.

#### THE CONTEMPORARY JAZZ QUINTET ACTIONS 1966-67 Percussionists Paul Lovens and Han Bennink have on occasion incorporated the guivernat worble of the bowed saw within their improvement

If you cave more applicated exposure to the musical actiential of this escapes from the toolshed. Niels Hamit is your man. There are other good reasons for getting to know this Danish free to hear once or twice, but the bottom line is that jazz quartet. Though they bear indelibly the storng isomeone had to do it. And now it's done. of Albert Avier's influence, they're strong enough players in their own right to be more than derivative, and they're sufficiently uncompromising to sound elike and jobust four decades on. The sound of Hamit's over falls. correspond between the lovering by that Michael Sampson's wohn brought to Ayler's group at that There's intense gall and response between Becliefee's vibrata wall, with drummer Bo Thruse Anderson and bassist Stoffen Anderson obbing and flowing around their cites. Another intriguing undergrammed bequality to light by Atrodutic's

#### ERNEST DAWKINS'S CHICAGO 12 MISCONCEPTIONS OF A DELUSION SHADES OF A CHARADE

Unboard Music Series

Bound and stated at the trial of the anti-war Chicago Seven in 1969. Black Parther Involve Bobby Seale was one of the most petert political images of that turbulent period, 35 years later Chicagoan aeophonist Ernest Dawkins channels smouldering energies from his own recollection

anger and centest, recorded in Paris for this minase. Of course, its introductive bartis last out by implication at ediscal bankingtry in the current American administration, and disclose faultimes of hypocrisy and lies that still sustain the status guo. Disco poet Khan Bowden delivers Amiri Baraka, Dewkins drycta a pointedly reasous instrumental ensemble, including two bassids, and the nolitically inclose splitt of Charles Minais is bonoused in aspects of the composition as well as the commitment of the performances. Dawkins's decision to issue the recording under his own known is embrely appropriate to the critical leverage within his musical stance

#### MATS GUSTAFSSON SLIDE PREWORK FORDON CO.

The slide soundhose was a newelly instrument rather like an upmarket Swance whistle. It was 1920s but failed to catch on Mats Gustatsson gives it a thorough airing on his solo release Stide, recorded last February in a Swedish church. For 36 minutes the indetensible seapphoast gams own first causing the night gradually and streetly along an uncall heated shring scale, then allowing it to descend in a set of audible dots that define an imperfect but dosely approximated perobole. As long as a slide saxophone lingered in some musty attic or musical museum. It was movitable that one day some constitutionally pervesse from devotee would warn'be such an arc of speek books. Gustafuson is as good a candidate as any - he has the temperament and the stamina. It's fun

#### ANDY HAAS & DON FIORING DEATH DON'T HAVE NO MERCY

Extracted from the panks of downtown New York Improvising freesheeless The Haraman Sestet. sexophonist Heas and guitarist Florino trace cyliterating lines of flight arross sytresperiy foliod musical ground. In addition to electric guitar, Fiorino exploits the rootsy connatations of the dobro, banio and loter, a North African lute: Heas adds fife and pin, an Deental reed, Dinainal meterial is in this way coloured with allusion and timed with bints of venous traditions, inherited moterial, including the title song, the American national authors, a hims by Offschash and "Dise Sere Sero", is stretched into unfamiliar shapes and granted an alternative identity. Heas enhances both variants and evocations with subtle fluxions of live electronics, Diverting

#### KAHIL EL'ZABAR'S RITUAL TRIO LIVE AT THE RIVER ART CENTRE

On the fourth track percussionist Kahil ETZaber teatries to the need to counter the angesthesia "nemetivators of fear", to discrel it by leading adverturous and conains lives. It's an eloquest statement of what is for him a practical politics of resistance, and the rest of this 2004 live set. fortifies the message up to a point with lucid, affirmative music The exploratory outlook somewhat compromised by the deaply religied and mellow performances of E/Zabar himself. tenor synochonist Ari Brown and bassist Yorsef Ren Israel but their duest Rilly Base on electric violin, injects volcome shots of obliquity and centrifutal energy belong effectively to once up

the space of the venue. The late Malachi Favors, bassist with The Art Ersemble Df Chicago and for years a close associate of E/Zabar, is the deflicates. Above all these four improvisations extend warmth and consplance. A few more dependence into a less secure and predictable orbit would have been welcome. Still the feeling is nostrin

#### KERRAL/SEHNAGUII/ SEHNAOUI/ZACH ROUBA315

Free emproyeens from Beinst that is definitely worth tracking down, although just 500 coopes have been pressed 'Rouba3i', it seems, derives from the Arabic word for quartet. Trumpeter Mean Kerbei, elto saeaphomst Christine Schnoou and gutarist Shart Schnoou are a the of Lebanese musicians who invite a series of perpussionists to occupy the fourth corner of their group. For this incorriation - the fifth hence Apuba(kt) - they are joined by Norwerlan nemuseonet Inder Zach, who suits the frictional buzz and burr of their style exceptionally well. Each member of the trio has pared away all sound sources effectively graved to realise a shared musical water of grains agitated textures overlaid, overlapped and intersecting, Abstracted sounds soon and trickle, punctuated with poos

and stacosto chaffer, across becomes that are

remarkably consistent in character and quality.

#### JOËLLE LÉANDRE & INDIA COOKE FIREDANCE

#### RAMON LOPEZ FLOWERS FLOWERS OF PEACE

Royalet I fonder and waterist Cooke were recorded at Guelph Jazz Festival, Ontario in September 2004. Gooke, a sonic meditator and deep listener, plays with accordion at Pauline Driveros and singer Karolyn Van Putten in The Circle Tino, and she has taught at Mills College Dakland She has also placed with Ray Charles. Cecil Tevior, Pharmah Sanders and Sun Re. amond many others. The fire in her olivand has a nehly physical as well as a splittual aspect. openness, technical refinement, mobility and

at length as it is so pleasonally been drawing intensively on black feeling and gut marrier as well as more abstract truths, and embracing

In Flowers Trio, Léandre and Canterburyaffiliated French planest Souths Domanoch join introsts, detailed yet bolidy figured irrorpsisations. Liferdin often achieves expressiveness more customerly associated with her bowing heightoned by contrast with the accepanelly expetue but largely replace ourland of conservatory finesse that characterises Domandich's playing, Lopez is a heat and coloer pergussionist, wind in conception, forthright in execution. The three entwice and extend in a ermarkable district of determine fused into sustained noise.

#### JULIAN OTTAVI & DION WORKMAN

Names's Julien Ottavi is a founder member of electroacoustic metamusical Improvistous Formunex New Zealander Dion Workman was formerly a member of N7 post-rock group Their with Dawn Roberts and Rose Padage, Topyther they use GNU/Linux operating systems and free sucilo software to generate a averaging screen of static that extends exposs 55 minutes, Lauers of burn and roor, rumble and size separate out. and alignments between them shift as the piece evolves. The cover feetures an agenal photograph of a towercase on a day the world turned drivelo. The music tacks that lead of whitness and has something of a genero feel - leptop improvising has a tendency to produce jet plane approaching from the distance and passing through a particle storm' scenarios like this. Sall, Ottaw and Workman are worth hearing for their skilled control of page and pattern

#### SPERRY/BURDON/ THERIAULT

SPERRY/BURDON/THERIAULT

The initial impression made by this too set worked up in June 2001 in Portland, Dragon is how thoroughly established a certain idlors of irrorprised music has become The title of the opening track, "Companions", surely acknowledges the stimulus itsen by Deepk Balley's hugely influential Company Week pathonnes Cortainly Doug Becault is a distance steeped in the reletional volatility and tense irregularities of Balley's favoured language. Are sense, though, that this is a borrowed music is soon dispelled as Theriault, acoustic bassist essent their own musical identities with a zest and shared excitament that transpends the limitations of formula and communicates that 'edge of the moment' responsiveness specific to free playing. The recording is dedicated to the memory of Sperry, who died in a car accident energy release has been copiously documented. last year. It's a good way for him to be it's for reser to hear Cooke's improving exposed insmortbered.

## Modern Composition

#### Reviewed by Philip Clark

#### ELLIOTT CARTER NIGHT FANTASIES

Despite its potentially saucy title, Elliott Carter's solo piano Alight Fantasies (1980) is often considered to be one of his driest and most note-picky pieces. However, on this version French gierrist Pierre Laurent Armand demonstrates that if you meet Camer's dryness head on, then a crystalline abstract beauty can be revealed Ameri's anomach offends those who perfor cutesy conservatoire classical claves His touch is bettle and his rightes are clipped, but it's the only sensible approach to

these pieces. The set also contains two recent

#### much admend by Cartes. NICCOLÒ CASTIGLIONI PIANO MUSIC

The objectivity of post-Darmstadt modernsmi hands over everything in Niocolò Castidioni's music, but through this prism he's free to express trambane and percussion, and Dovle's Vinese anything he wants. There's florid decoration owing litinged Shindsto complete a stimulating disc. much to the vocal acrobatics of Italian operareferences to Resource and desucal keyboard stylings abound everywhere and Castiglioni own plunders ragime in one piece, a source most post-serial composers would regard as trivial. The ragime reference occurs in //ow / Spect My Summer (1983), a diary-like composition that meanders in a stream of consciousness through the reuse; that engaged him one summer. Echaes of Satie and Schoenberd also waft by The early Continent (1959) is a system's abstract and magnificently visceral study of whaded then fielded plane textures; later pieces like Tre Pazzi (1976) typify Castulion's Essenation with material stripged back to obsessively repeated

#### ANDERS ELIASSON OSTACOLI

#### "His eyes are majoratholy in conversation to can

be highly arrusing, withy and extreme... But his eses betray him," writes sleevenote writer librar Lundman, aging overboard with an introduction to Swedish composer Anders Ellesson that's straight out of the pages of Hello! magazine. The mask style syn't best but can news match Landman's Interpretive spin This Caprice disc facuses on the corrogser's music for straws opening with the esuberart motor rhythms of his 1987 Ostacoli and concluding with more of the same in Ein Schneifer Blick., Ein Kurzes Autscheiner from 2003, The basis of Eliasson's language is Shostakovich and Sartdiv, but the music sits rather too comfortably within that stylistic niche, seemingly lecking aufficient magnetion to get the shapker. A violat concerto from 1992, also included here, has a slightly more waned palette, 'slightly' being the operative word. Levely performances from The Cemerata Northos. Be good to hear them tackle something more challenging.

#### ENSEMBLE SON TO HEAR WITH THE MOUTH

The classical establishment normally does its best to keep free improvisation at arm's length, making this live recording of compositions and improved the Bishood Saguet Sague Guy and Rowr Davis asospativ velopms. The ensemble are so called because the equols core musicians - Magnus Anderrson (guitar), Region Pethanson (synophone), longy Barlsson (percession), Ivo Misson (trombone) - all have suffernes ending in 'sas', and it's Anderson that opens with Barrett's solo guitar colloid (1992). Using a combination of conventional and graphic minietures and a steely take on Rayel's Gaspord' notation. Sarrett prayokes an elevated level of De La Nut (1908), another 'meht' work and one detail from the performer. The work's hyper physical and obsessive touts are rucked up by Gry on his supple improvised piece Sixteome Terrors. His Halyrood (1998) for improvising musurans and tane uses traditional institute material as a root into a structural labyrinth off visual quasi Barrett's unbinged EARTH for

#### LUKAS FOSS COMPLETE WORKS FOR SOLO

PIANO

Amendan composer Lukas Foss inherited the post of Professor of Music at UCLA from Arnold Schoenberg to become a bid name in the 1960s when Leonard Semstern performed his water involving improvesors and pechestra with The New York Philharmonic However the early plane pieces documented here, played by Scott Durn, are undistinguished by League academia, the peg structures - music to pass exams rather than to endure. Solo (1981) is curte a revelation in comparison. Here Foss combines his nedigree as an orgent in Sarpque counterpoint with processes barrowed from minimalism. This unexpected collision throws the discusto life as Foss's material suddenly grows despite him, with lines that nush against the restraints of his

#### GE GAN-RU CHINESE RHAPSODY

Ge Gas-Ru's press blarb claims him as "Chena's first awart gorde composer", which means he's managed to source his own musical heritage with his fascingtion for the Western award govie. Som in 1954, Ge came to New York in 1983 and guickly found himself writing for The Kronos Quartet and local dance companies, By 1991 New York Philharmonic with his crano concerto. Wy, and it remains a fine piece. Plesed here by Care expert Managert Lend Tap. Ge explores the inside of the pieno, both plucked and played with glassandi, to transform the instrument into a resonant souncbox. His writing for the orchestra is inventively melodic and his little turns of

to street. Two archestral wades, Channel Rhapson's (1992) and Six Australney Sanes (1996), are more conventional but equally filled with integrity

#### **ELISABETH LUTYENS/** ROBERT SAXTON DED LEAVES

The represent Strike serial composer Eleabeth Lubers (1906-83) was affectionately known as '12-Time Lyze' dunsy her lifetime, but is one who matter', Her 1946 setting of Rimboud for voice and strings, O Salsons, O Châteaux, is a work of agetic beauty with Eutvers deploying. her atonal assensi to evoke the elusive

mastery of Brisboard's words. The oxplestral Six Redentalive were written seen the earl of her life but demonstrate that she kept the faith. The title alliades to Webern, and these mixute orchestral mechanisms tick mysteriously as they build suspense. Robert Sixton, a Lutyers pupil, is represented with the characteristically Invoeractive Elvah's Weller, and sourane Terese eve thoughtful and confident performances. Only the inclusion of the research Symphony No 7 by dullant Malcolm Williamson is misjuriced

#### IL CANTO DELLA LONTANANZA LUIGI DALLAPICCOLA

#### THREE OUESTIONS WITH TWO ANSWERS Malipiero and Dallapiccola were both Italian

composers who found their feet during the 1930s and ched in the myL70s. They austhance was formulated in response to Schoenberg's swar irm and often adainst passionate composers bear in their dissame? resistance from the classical mainstream They were the foundation that later futures like Lugaro Berio, Luiti Nono and Franco Donatosi built their work on. The Balkspiccols disc opens with two early works, Due Pezzi and Wasszoni, that are very obviously indebted to Schoenberg, but the composer's unusually supple ear for refined orphestral sonority is already in place The final work, Three Questions With Two Asswers (1962-63), perhaps evokes Charles Ives's The Unarsument Question It was premiered in America and the muted ritual of the opening section, insolving blocks of instruments against artinous drums is policyably lesson. Malment's giant Social A Tra (1927), for violin, cello and piano, is the most substantial piece on an otherwise bitty offenny. The work has a folker simplicity that's obviously been worked hard chamber music. Perfectly listenable, but not representative of his best work.

#### IOHN PERSEN OVER CROSS AND CROWN

Over Cross And Crown derives its material from Norwegen composer John Persen's unperformed treatment.

gares Linder Cross And Crown, a work so ambitious and complex (rumour has it) that it's made opera companies baulk. This orchestral incompton retains screething of that completely and is certainly operatic in scope, with 72 manutes of music staffed into five weathtr a whole, it's that these five individual sections arm't distinct mough from each other; but Persen's sense of drama and his Technicolor use. of the orchestra are enough to down the arthur onwards. Comparisons to both Magnus Lineberg (especially Aura) and early Kasa Saanaho are meritable, but Person's dramatic poise is

#### entirely personal NEIL ROLNICK SHADOW QUARTET

The original idea was to use a computer to make aural shadows of the players" is how Neil Rolnick describes the initial concept for his Shadow Quartet Than his father died and Rolnick talks about "the strange mythm" of his Shall moments. In his writing for string quortet. the composer effiches some pretty conventional melodic lines arrived an undersurrent of 'out of body duttimes dissing from the corrected resulting in a multidimensional scendscape The memonal for Roinick's father is highly onginal GIANERANCESCO MALIPIERO and poligrant, Elsewhere, his dry sense of humour lets no. Body Work converts texts differed from Harper's magazine about various bodily functions -- why do bables droot? Can men be affected by a menstrual cycle? On blind necels see in their disarrs? - into a wavecarding dislates between Rolnick and vocated loss La Barbara The violin sourced Fiddle Faddle and

instruments to computer transformations. Co.

#### KATE ROMANO

Contours is a bold programme of solo pieces form Syllish clarecriss Kess Romana moutly exploring techniques that extend the instrument beyond its normal sostures and range. The earliest composition is by American composer and clannettist William D Smith, a lonatime associate of Dave Brubeck who also collaborated with Italian composer Lum Nono, Smith's Variousts from 1963 impossed use of the false Spenings held discovered as an improvisor to advises impossibly high notes, non-standard glissandi and curious rumblings. Romano assembles them into a satisfying whole. Solirab Uduman's impressive Contour (2001) hooks generates a complex layering of textures in a richily migratoryal tuning system, while Franco Donaton's attient Clay (1980) seles on nothing else other than good note choices and chansmatic gestures, James Dillion, Salvatore Scientino, Jernes Erber and Christopher Fox are the other ludky composers getting the Romano

## **Outer Limits**

#### Reviewed by Jim Havnes

#### AERO MIC'D & THE SADNESSES CLOUD MAMA

Wayne Smith certainly owns a considerable amount of gratitude to fellow San Francisco previous outries under the monther Aero Mic'd enior a similar kooks inventiveness. You can hear it in the introductory squiggles, percolations and nerwise a doness often heard in Matmos's music, His collaboration with The Sacinesses is no different, recreating the density of packinks perfour noise in condensed vignettes that quickly erupt in fizzy electro-alee and immediately switch. Itumour tossing a curreitall or a leaffmate. goes once the point is made. This compulsion for brovity is where the two break from Matrices no need to mutate such sounds into the noncontest of a rift, a groove or a hook. Rather, Cloud Mama is a constantly short-circuiting collection of corridal theremin glassand, starryeved electronic twinkle, sugar-rush noise from

#### cable buzz and tons of hotwred musical toys KEITH BERRY A STRANGE FEATHER

Over recent years. Kelth Remy has ciliedly produced an exocative body of glassine minimetal music that firts along the event horzon of audiblity with releases on trente disease and Crouton. Heavily indebted to the contemplative quiet of Zen teachings, Berry works with sound from the mode out, moulding deligate fragments of sound into fimbody radiant swells that tumble in and out of silence through evolving patterns and repetitions. The thoroughly compelling A Strange Feather emerges as a snowin't keledoscope in cold gays, wit grees and luminous whites. Within these elegant swells of writing sound, gostural events punctuate Bern's blurred crohestration with down-pitched tactile bestimps and deligate electric vibrations. With the possible reposition of Thomas Köner and William Basinski at their very best, no one else gets close to the overwhelming beauty and somble transmility of Kerth Remi's work

#### IOF COLLEY PSYCHIC STRESS SOUNDTRACKS

continue unabated as the primary themes for Joe Colley's electro-shock maynetism As with his previous, equally impressive Desperate Attempts At Bossey, he sifts through a seemingly endless supply of antiquated electric gear and forces these discreted machines to grad, crush, whirl and twist under conditions they were not ontrinally designed for On Psychic Stress Soundtracks, Colley autotaly transcribes the machines' smouldernot morch to obligen. granting them the empethic capacity for pain came smell of melting circuitry lingers above the nervous Geger counter clicks and toxic hums of his electric dynamos. Colley is a gifted, if

Failure, self-loydund and absect monetously

sometimes, under-appropriated composer whose successes rely upon the manifestation of the paradox of building something extraordinary out

#### LURKER OF CHALICE SELE TITLED Black Metal is not known for its sense of

humour, so when Levisthan's Wrest described his new side project Ludger Of Challen as heigh somewhere between the portentous doorn of Recognited Learns and My Stoody Valentine, the hard to say whether this was his deadpen starting point for this San Franciscan navsaver What MBY references can be heard in his first companions, as Aem Mic'd & The Sudnesses see. CD as Lurier Of Chalco - followed a couple of self-released passettes - appear in the operation expense of static atmosphere, distortion and gale force gutter churring, the collective hypnosis of which outweighs the occasional Lurier Of Chalice remains as potent, visite and refrists as enrifting West has produced in Leviethan, albeit with a greater emphasis upon a post-hardopre/post-Bashaus slow to medterron page that gradually builds to the album's well-conceived crescends of Wagnerian

#### RÚNAR MAGNÚSSON THE ART OF DYING IN A LIVE SITUATION

subharmonic guitar leads

"There is nothing sifty about height sifts" said Herror Bondulfoson, when he was a member of Stilluppsteype, but it could be the trademark for fellow expat Icelander Råner Magnésson, whose solo work and ongoing contribution to the group Vindyo Mei exhibits a self-effsony black humour embedded within a deft production of homebrowed minimalism. His self-out-lished The Art Of Divise in A Lee Situation opens with a numeral live etaclous a cappella modition of "A Walk On The Wild Side", which dissolves not a moment too soon into a grim set of psychotropic mechanical thuds and muffled actions sounding like someone having an epileptic fit in a room upstairs. It's all quite disconcerting, even as Magnússon celms his shadowy activities into feint vocafisations and gaseous microwave pulses. The childy spell is broken with an unexpected release of racksective arpegace harbling in a marketing of predanging cofferes. and melodies. It's a pretty incredible album, even with the points! return of Megnisson's satisfing that wraps up the album with a rendstion of "We Are The World", Uah,

#### ROEL MEELKOP 5 (AMBIENCES)

As a concession to Intransitive Recordings, Roel Moelkop has reluctantly dropped his typical althorousce of anything that might distract the listener (artwork, track titles, sleevenutes, etc.), by presenting a terse argument that likens sound

on disc to link on paper. This lone metaphor is all links up youl sounds and as a de facto Meelson is willing to give away as he helieves the context of his music is framed solely by the sound itself, and meaning - Indiden or otherwise - is something he is not asponsible for On 5 (Ambiences). Meelkap sticks to his word and distance and detachment from his thoroughly abstracted source material. An exercise in formelist musique conceite this album acts as a Mohius ston, with surfaces and testums recline through an occasionally rupturing gray field of has, screech and numble.

#### CHRYSTAL RELLE SCRODD BELLE DE JOUR THE INEVITABLE CHRYSTAL

BELLE SCRODD RECORD When Diana Rogerson met Steven Stapleton in the early 1980s, she had already established herself in the performance art dua Fistluck, who were often dubbed the female Whitehouse for their S&M musis, transgressive films and seething noise constructions. As their relationship biosapmed Roverson forcered an anotheric that depreted within the aural psychosis of Stapleton's Nuise With Wound With the assistance of Stapleton, Karl Blake

and Robert Heigh, she recorded two albums in the mid-1980s under her pseudonym Chrystel Belle Scrodd that push the NWW eccentric brut rock Elements of The Insurable Chrystel Beile Scradd Record (1985) and Belle De Jour (1986) had been culled for the Beastings compendum almost a decade ago, but now Klang-Galone has reissued these two albums in with "Cradle Your Snetch", a wilfully fumbled art legged guitars leading the way for Rozerson's series of nonsersical sleaters: later on, her garbied vecals furl sharts of post-Crees anarcho ounk noise, which crackly stone you to an extended piece of nocturnal minimalism contreplece to Bello De Jour is the sispetick romo of "Deadroads/A Gothic Western",

featuring a sounty loco of some unknown 60s go go bubblegum riff, splattered with spidery guitars and Registron's post-acocalystic narrative that showcoses her wide assortment of theatrical banks, rasps, scritams and actual mointins. Barring a few inconsistencies with some of the titles of the tracks, both of these allowers are serious releases from Rosersen's tremendous body of work

#### JASON TALBOT A LOVE SO BRIGHT IT SHINES A HOLE THROUGH MY HEART

A self-styled 'turntable abuser', Boston resident Jason Taibot is the latest in a long line of musicians to draw from the conceptual well first dug by John Crute on Certridte Mysic. He uses microphone amplifying the testums of sheet metal, balloons and wood into gleeful explosions of noise. Inbot's first CD referee outside of his Improv work with Howard Steller exhibits a conscal excessiveness in splattering the stored field with transiv goted chunks of malfunctioning tose, grassmic arrivthmia and vanspeed aguitefies, referencing both Ground-Zero and Marse With Wound's Spine And Babs.

#### TARA VANFLOWER MY LITTLE FIRE-FILLED HEART SLIBER NEDW CD

With her let-black hair, verrgirle complexion and dusty Victorian dresses. Tara Venflower embodies the Gethic ice queen persons quite well. especially in her role as vacaled in the death following due I year. For her second sole CO. Verflower presents a currous, if slight detour from the spectral doorn of Lycia towards the honor idlores of a soried childhood begetting deviant sequality. epistemologies. If this sounds like fooder for a psychological B move, that's not too for from VanFower's intent. However, her maso on the production of unswitted atmosphere through little more than her yours and a handful of sample studio tricks is spot on. The S&M role claving narrative of "Naked King" is a bit obvious, but the way the percussive thad of the track is doubled with Vanflover's reaction, as if she were absorbing the blow is as uncomfortable and claustrophobic as anything heard on early Swans moords Later on Venflower is for more effective in her take on the American spiritual "A Conversation With Death" and the rate-spaked "West" both of which move outside of predetermined codes and speak to far more

#### VERTONEN ORCHID COLLIDER

French and Equilible trade strace the electropastes to Vertenen's Grobet Collider, fictional excepts documenting a 40 year existential shift from moments of Goostic equipary thereof: the inquisitive profundity of a pithy phrase to a store of Coline-like chapust. With no real contest, these texts are more intent on confusion rather than articulation, offering more in the way of an aura of self-imposed mystery than any insight into the project. Registeless, the music on Orchal Collider bespeaks an intellect much greater than the smoke and mirrors of the test indeed the album clearly stands as the strongest Vertonen release to date. Orchal Collider slowly retires Strough a series of electrified drones, fluorescent hums and deadened noise, situated regulation and slippaste. An effortless modulation of frequencies transforms the beautiful view from a sustained costs speckled with solden tonalities into something darkly ominous. Later,

a mechanical flutter garges on electroity,

expending to a diabolical snarl before anapping

to silenos and then giving way to another angelio

## Print Run

#### New music books: devoured, dissected, dissed



CHRISTIAN MARCLAY

JENNIFER GONZALEZ, KIM GORDON & MATTHEW HIGGS PHYDON POK E25-89 BY ROR YOUNG

Representing Christian Marciay's equiptoral and visual arrest in within is problematic as the effect of much of it has to do with the meetal flinfop of the initial encounter the slippage between the understanding of an object's usual function and the sudden apprehension of the transformation Marclay's wassked on it, "I don't think like a musician," states the artist during a O&A session with Senic Youth's Kim Gordon in this new artist's monograph, and it's true that although he's known to Wire readers as an experimental furnishing improvisor, his livery is made primarily in the visual art economy Them are few objects in moreon art at the moment more beautiful and leaded with seen potential as his Militias Loop, a grant strip of

with way for its bown to view makes as on suppressed to make a view makes as progressed to make the way of a concomp make primately in the way of an except of the monther and bearful and booked with slant powers as in the Milkous Loops in gleat torpool concept makes they make they the bearful of the makes the makes they will past too. The thing treates, shownly with plastic splace and makes places with all the second dated on the sign in since the individual treatment and the sign is make the individual treatment of second the sign is a sign of the sign of the sign of Liber of the individual treatment of the sign of the sign of Liber of the individual treatment of the sign of the sign

became involved with music and sound - for

eatings, he fixe goou, he controlational gongpairs with the Selection, even — because in your with the Selection, even — because in was the operation and the selection of the United here, profits, or the theight their obscaled all guilty responsely to a occumplain much of his west, approach) that part which implies the earsoning of entermose actives or much of his west, approach) that part which implies the earsoning of entermose actives or electron, much themsol dischoir, entry ensurance detects, much themsol dischoir, entry ensurance actives, only, was to much to extensional at the case, only, was to much to extensional at the appearing, methodeline Marchay a posaline souther to the connection between sound.

somming in the certification considered boline, managed and the sublicativity of oil these to modern sourching mode. The sublicativity of the sourchest modern sourching mode, sourchest modern sourch source definition source and sublicativity to have define the source and sublicativity to have define the the antice, survey of principal works and therein, Source in significant work, is admitted or when the sublicativity, there, a disrupping it, and define, the when funded on source size of works fooddring, the reside in limited to survey to source the sublicativity of source of the source source

Marchy chooses a long 1913 poon by State Condess, The Propo Of The Rose-Siberan And Of Utile Jeanse Of France", an ecotatic medication on (among other subjects) the geomotry of transcordinental solvege and his feelings for a French postitute, prefered by a dedication "To the muskapin". A supplising delice self you

learn that it was originally published with paintings by Sonia Diseasing and prested in different coloured his — in otherpit to wellow the majoral sweeps of thought impaid by the secretarily industrial control in a lesson of tax, other and substact form in many facets of his over work, Madiny has continued this line of grasserhole impresentation.

And matrics, Norther Gonzales and Matthew

Higgs provide the two central interpretive essays Ganzales does a good job of boiling down and seperating Marciny's work (or, as she known, his "art proctice") into digestible categories: "Performances", "Echoes", "Victives", "Streen", "Ontologies", "Instruments" and "Orchestras", This cowers just about all the terrain there is to cover with Marciny, and becomes a little dusty at times, especially when discussing Marclay's Dling and music "The individual nieces are ratiolly challenging but obmately reward the attentive listener," she writes of Marclay's More Encores CD - imagine an art critic prefacing an essay on, say, Joseph Beyys with a similar phrase replacing "listener" with "riewer", to get a sense of its condescending redundancy But possistantly she troppe out Marchy's

But postatety this fewale cat Messiny "Control gramptowage/gramptile" and factors. It is considered to the control of the co

years, or how that are also shored experiences, such as his Perturbuil Enforce—like control and the support of the support of

hear' impact of the piece - like much of Marclay it's basel to describe but enceptating and supremely ordertaining to watch. The book is acnerously and intelligently dustrated. with recordactions and archive obstoarables adding to the narrotive to form a part of the research rather than a picture editor's add-on. There are now two good repoplizable on Marriay, this one and the carbor Hammer/Steed catalogue, containing pieces by Douglas Kahn and our own Alan Light, and it's a tough job to recommend one over the other A great many images are doubled up between them, the Phaydon has unearthed some awat unseen shots including Marcley on stuge with The Bachelors, even, but Eight's easier in the Hartman book is for more switched on to Marclay's awart musical contexts. If pushed, lid say the larger page format and

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#### VISUAL MUSIC: SYNAESTHESIA IN ART AND MUSIC SINCE 1900 KERRY BROUGHER, OLIVIA MATTIS IEREMY STRICK ARI WISEMAN & JUDITH ZILCZER

This is the book of the exhibition at the Los Angeles Maneum of Contemporary Art reviewed in Cross Platform. The Wire 254 - not a catalogue, more a resumé of some of the Henderson's review tallies with my reading of the book - a number of fascinating, often neglected stories, loosely fied together under the heading of synaesthesia. The general theme is the inscription that artists have goined from music, but Japany Strick writes in his introduction that "Visual Massi traces an alternative history of abstract art of the past

synaesthesia - "the unity of the senses and by Strok defines syntesthesia as "sensory perception of one kind (manifesting) itself as sensory expenence of enother", such as the observement of seeing colour when one bears certain sounds - psychologists I'm informed. define it man ownselv as "involuntary physical expenence of a cross-modal association". The phenomenon as at the heart of JK

media are animated by the idea of

os protegios ist Duke lega Das Francistes. constructs a 'mouth organ' which plays iqueurs ears - and Stock son't alone in seeing it as a music and art. Strok argues, the idea of

synaesthesia was essential to the development of abstraction in the early 20th century Music's abstractness inscired Kendinsky and Klee, but also fishers off the modernist beaten track. 'Colour ostans' conceived separately by various inventors allowed projected light to be 'played' in consumption with recorded or live music. This tract film', built up from sequences of geometric forms, was an attempt by Hans Righter - the dada artist, film maker and writer, not the

conductor - and Viking Eastling and others to combine the temporal dimension of music with obstract nainting

It's worth heart extended by Judith Zigger and by Clivia Mattis, that music had its own structed century", in which painting, photography, colour during the 19th century to become abstract, organs, film, lightshows, installations and digital in which the ideal of absolute instrumental music was dissociated from an extra-musical programme - Mattis sees these ideals as developing from Beethoven's Fifth and Shifth Symphonics respectively But white the musical inspiration behind abstraction - shown for mytence, in the freedohm between Schoenbent and Kandinsky - is well known, other senses. of visual music are much more obscure. 'Colour music' extends abstraction into a temporal dimension, and Zilczer's essay on 'Abstract Painting And Light Art" argues that it resulted in "the first art of pure fight". Many artists around Haysmans's novel A Rebours (Asanst Mature) -

the two of the pentury were developing kinetic light machines, and in the unlikely location of Christiania (new Oslo), Nerway Russian emigri Daniel Vlad mr Baranotf-Rassmir greated what "optophone", in which hand-painted coloured discs were recented with mercors, filters and lenses in a hight projector, producing growing colour projections controlled by a keyboard

born artist Thomas Wilfred. A further thome of Ziczer's article is how specific genres of music began to influence abstract pointing, as in Arthur Dove's sext perminds of 1926-27. Kerry Brouther's essay on "Visual-Musical

Culture" is the most tightly argued of the articles. Its theme is how experimental film makers and champions of visual music such as Osker First meer became involved in the culture industry in the form of Walt Dispey's Factoria the best known example of wasal music, and a givetal moment in the history of modernism, Brougher claims. As well as Fischings, Disney also hired Salvedor Pall, while chorcographer abstraction, and so visual music helped blur the Inc between event garde and mass culture Broarber makes dear how the alternative history of modernism beams, like its traditional contemporaries, but instead of taking in suprematism, Mondrian and abstract expressionsm, traces a route through visual

artist and film maker Len Lye worked for the GPO film unt in the 1990s painting staining and scratching directly on collulast. These techniques were also used by artist and folk music collector Harry Smith, working in San Francisco, But Brougher's main focus is on Los Angeles based brothers John and James Whitney - one of the street compositions of visual music. he applies, is James Whitney's 1963-66 film Lasts, constructed using an analogue computersed optical printer called yentra. John Whiteev's work influenced Holloward special effects such as the title sequence of Hitchcock's Wortlieb, and the stantists comdor sequence in

General Post Office, New Zealand-born kinetic

But the most ambitious light works at this time came from the USA in perforder from Danish-Kabnok's 2001: A Space Odyssey. Brougher contributes with the psychedelic haht shows of the 60s counterculture, taken up in Ari Wasman's article "Expanding The Synoisithetic Paradiém', Wiseman rives, the light projection of Scrahip's Prometheus from 1908-10 as a arecodent for the expansion of visual music beyond the limitations of film, in light shows and eventually the commercial realm of discos and date. The book concludes with an article by Olivia Mattis on "Color Music From A Musical Perspective", which corrects misconceptions about Schoenberg's Klangforbonnetodie (sound colour melody) and discusses Vanisa. Thinkma and Mausians. This massive, bweely illustrated figures in the modernist story and prises important questions about the connection between music and the visual arts which - if you

#### PHONOGRAPHIES: GROOVES IN SONIC AFRO-MODERNITY

BY BRIWN MARLEY The argument that Alexander Websilyo presents

in Phonographies is twofold, and here's the ast of it; sound technologies, from the phonograph to the Pod, have been an important means by which black culture makes sense of stell, and black culture, manifestate of norsely through popular music, has made a fundamental. block in which serious near healthours play or but aften unacknowledged contribution to Western moderate

Using texts by WEB Du Bels (The Souls Of Black Folk, 1903) and Raigh Ellison (Invisible recorded sound. Websites earlows the discount of her daily life and to mediate between her black musical practices. He corrects a common misconception: The idea that Alm dissortion populations are inherently Luddite and therefore situated putside the branch of Western modernity' There's more of Blison's work (the way autobiographical assay "Living With Music". 1955) in objector four which offe on Ethnoric upoof a powerful hi-fi system to carve out a sonic space within a thin-walled inner city accomment. make music incessantly.

The chapter also investigates how beembox, radio and Walkman are used by Liscota, the protagonist of Darnell Matter's film / Like /t Like That /100/1 to toward the apprincial simulations committee activities to this interface that sell

sense of belonding that links sanous contemporary. Samily and peobloous. There's also a cultural political discussion of "diaspoils critizenship" lewhich the author draws on thme examples. within contemporary popular music - the Haltien and African-American rap group The Fugues. the Afro-Itshun/Gentran rap collective Advanced Chemistry, and the black British artist Tricky and to exemplify black classoors consciousness in relation to cultural and national identity

music, the American West Coast and Britain's

Phonodosphys is often optical and challenging. but there are a few flaws. Outside studies. jargon peopers many a page, and some sentences are opaque, such as "Why then does black cultural production still function as a

not guite figure to the catachrestic

nomination (extresi?)\* But Weheliye's unorthodox use of canonical contemporary popular film and music works well. Like a DJ dging a mix, he fashions different methodologies by cutting literary studies in with cultural studies and black studies, selecting

person the pun - cast light on both. -

adjusting it according to, as he puts it. "Hythm, timber, texture, and the organil Yest of the tracks in mareton" When Weheliye's approach works, as often it does, strong inter-disciplinary connections are made and new insights emerge, and the

seamless manner in which he does it startles

## Cross Platform

Sound in other media. This month: Tony Oursler's video art unlocks the secrets of pop culture and, in a new 'rock opera' with Kim Gordon and Phil Morrison, examines the poetry of car advertising, Words: Alan Licht





Left to right. Tory Gurder, his multimedia acaistures Burat (2005) and You/Me/Thory (1996), purpose in Dan't Trust Annace Over Thirty

on soulptures or other surfaces, will be a familiar sight, it was a little bit of a rock opera. You had the elements to museum and gallery goers over the last two decades, but anyone at Sonic Youth's 2005 concerts. will have seen his videos as well, as a backdrop. He onginally produced videos himself in the late 70s, with delirious handmade sets and props as well as spoken text that have prompted compansons to Eraserhead and The Cabinet Of Dr Calissari, Oursier made a setrificant leap when he began projecting video onto dummies or even smoke and water, taking video art off monitors and screens towards an increasingly anthropomorphic identity. He also left the deliberate primitivem of his earlier work behind by continually investigating emerging technologies. As a result, he's branched out into larger mixed media installations involving an astounding list of musicians, including Glenn Branca, Tony Conrad, Stephen Vitiello, Constance DeJong and Arto Lindsay

His latest project, a three-way collaboration with Sonic Youth's Kim Gordon and Junebug director Phil Mornson entitled Perfect Partner, will tour Europe in early October. The impetus for the project was Gordon's interest in car advertisements, "She was Interested in the poetry of these advertisements," Oursier explains. "If you look at the world as this kind of plane, you move around in this plane and you act out your fantasies somehow, and there's one machine that's been designed to do that more than any other, and that's the car, and you get into that, and act out your in some way. The advertisements for that are really pretty radical in a lot of ways.

"What they're trying to do is sell your own dreams back to you." he continues, "or, what really happens, sadly, is you don't have any dreams and they're trying to give you dreams. That's the advertising game. Wm was writing out the scenario that combined some of the poetics of these found ads as well a kind of twisted love story, and I was writing some poetic

Tony Oursier's disembodied eyes and mouths, projected imaterial to intersperse with that... the idea was that

of actors (Michael Pitt, who plays Kurt Cobein in Gus. Van Sant's new film Last Days, and Jamie Bochertl. music, moving pictures. The musical accompaniment will be by The Kim Gordon Band (with DJ Olive, Jim O'Rourke, Ikue Mori and Tim Barnes). 'The way it's going to work is like a film sandwich," says Oursier, "the band is in

between two screens. That allows us to do live double exposures, we can laver images in a very unique way. I love in those old movies when you see two people talking to one another in a car, and when you look behind them you see the background of the neighbourhood they're driving through and you realise. it's incorrect, for one reason or another, and you realise it's just some piece of film they back-projected. That was the origin of this idea of a film sandwich take the whole thing and make it disjunctive - let the

viewer have more fun making the connections." To some extent, Perfect Partner is an extension of the New York club mrileu of the early 80s, when Oursier and other video artists were showing their videos in rock venues like Dancetena. "In the early 80s there were artists that were showing in clubs and bands that were trying to make rock videos that were very interesting," he recalls. "Video artists were so ripped off by MTV to the point where they hollowed out the world that was built by people like Brakhage, myself and millions of video artists and film people and used it all to advertise junky bands. All images became free floating signifiers detached from art and attached to commerce. There were artists who really believed that the record was abins to be replaced by the laserdisc, and every track would have its own Image that went with it. So these people were psyched that it would take the emphasis off the music, put

some emphasis on the visuals, and it would be this

hybrid that you would experience in a totally new way.

I, and a lot of people, thought that was interesting. I don't know why it never really took off. "That's happened now, like with the new U2 album."

he continues. "but it did take 20 years. And the relationship between music and image is still very problematic. We want a magic relationship to happen in this piece, to take our interest in image and music and try to form new relationships that don't rely on the one or the other in a classic illustrative way. It's going to be an amalgam of those things, a hydra-

In fact, Oursier's association with Gordon goes back to the early 80s, to an unreleased video they made together based around New York clubs. "I had a small editing company with two other artists. One of the things I did was the Dan Graham video. Rock Mr. Religion, which was really an amazing piece of luck to

be a part of. And the other thing was this piece called Making The Nature Scene, which was also the name of one of (Sonic Youth's) songs. The whole idea was that we went around to all these different rock clubs and shot the interiors, and Kim had written these theoretical texts - she was a conceptual artist when I met her, she wasn't even in Sonic Youth. I met her through Dan Graham, and the text was very much in the vein of Dan's thinking, so it was a very cool time for us because we were all into the music scene but also looking at it from afar, as if it was a big social experiment or an art work that could unlock the secrets of pop outture. I had become disenchanted with my own band. The Poetics, I never liked to perform live and was more interested in recording and making soundtracks and music for installations.

When I wonder if Gordon's recent Club in The Shadow installation in New York with visual artist lists Koether was an outgrowth of that old video, Oursier replies, "Undoubtedly. She's returned back to that, she made a big loop back to her earlier ideas about art. Her art career is doing very well now, but it's weird





because it's like a suture between 1980 and 2005," he laughs, "Even though she'd always been making work dunns that time, she's more interested in showing it now." Another project from the ROs that has recently come

to fruition is his collaboration with Graham, a numer show called Don't Trust Anyone Over Thirty, which premiered at Art Sasel in Miami last year. Oursier contributed video and text, the 18" puppets were created by Philip Hubert, who did the puppets in Being John Malkowch, and the rock group Japanther performed live, "One of most interesting things about it is the combination of elements," he enthuses. "I'm very interested in the theatre system, but not being onstade myself. It's all mixed up in time. like we all are - there are lowers which should not be together. like it is in life, you live in a lot of times at once. Memory is alive, and somehow that is in this work

It was originally conceived by Graham in the late 80s as a remake of the 1968 film Wild in The Streets, in which a pop singer helps lower the US voting age to 14 and is ultimately elected president himself, casting amone over the age of 30 into detention centres where they're closed with LSD, Durster and Srança were initially involved, but Oursier withdrew because "I didn't want to appropriate the move. I'm not into appropriation in that way. Years went by and Dan was resuscitating this idea. I said I was interested as long as the script was sufficiently reworked. And it was, and all this art now. And that's roughly what we did, and that became this really fun project. He calls it a rock opera, it's guite humgrous. The basic idea is these overlapping waves of youth, how youth believes they're immobile and how they discover that they're fallable. I was very interested in the stopian themes and the drug elements as they were such a part of my youth." Even more personal was The Poetos Project, which he and artist/musician Mike Kelley developed in the late 90s. The aforementioned Poetics was a group the two had in the late 70e at California Institute of the

but it was never like a 'rock band', or a punk band, it was supposed to be this amorphous thing that was whatever we were doing. We did a ballet, a radio show. a couple of records, a number of performances that I actually performed in - I was the singer, too. That was the end of my full frontal career. The Poetics took a long histus and I was very interested in the structure of the rock world but not in performing, because having done the band thing I felt that it was a very strange ritual, that it was more interesting to look at it rather than participate in it." When he and Kelley were invited to contribute to Documenta X in 1997. Oursier remembered a Bruce Nauman mece, which only exists as a written idea. "If you do to Sperone Westwater gallery, you can get a file called something like Moving Wall Projects and they'll pull out this piece of paper and it'll say, "20x15x3 thick wall on rods which spin, to be placed anywhere in the room and to be metated was motor at two rotations a minute, 1971 Bruce Nauman'. You can take that, and have it built, and buy it. This is a conceptual art idea, that you can have the idea and then make the thing many many years later. I thought. why don't we apply this to The Poetics? Because we have this notebook, and it's full of all this shit that we wanted to make back then. We just didn't have the time or the money or whatever, so we're going to make

Arts, Oursier played organ and "the band had varying

members that came in and out, and varying projects.

where we performed, interviewed band members and Also included was a series of interviews with Branca. Conrad. Gordon. Thurston Moore. Lindsay. Alan Veria. Lydia Lunch, David Byrne, Genesis P-Ornidge, John Cale right now, and that's the truth, man." Perfect and Laurie Anderson. "It was such a trip to get all these people who super-inspired me over the years and talk to them about their feelings about art and the

also did other things that had to do with revisiting the

things like that."

difference between sound and image, and things like that." Titled Synaesthesia, Oursler says he's "trying to do Part Two, and it's funny. I made a list of 20 people. Patts Smith, Yoko Ono, David Bowle, Brian Eno, Jim Thirtwell, other people from that time period that I missed. I wrote up a letter, sent it out, and the only

guy who responded was Jim Thirlwell [laughs], so he's the only person I got for part two of the series. I have to make another attempt, I really want to continue it." He had better luck gathering friends for the mixedmedia Installation Studio: Seven Months Of My Assthetic Education (Plus Some), shown at New York's Metropolitan Museum of Art this past summer. Based on Gustave Courbet's 1855 painting The Artist's Studio: A Real Alleriory in A Seven Year Physic In My Artistic And Moral I /fe. In which the painter himself is shown in his studio surrounded by colleagues and associates dubbed "shareholders", Oursler filmed dozens of artists, writers, curators, musicians, friends and family, including Gordon, Moore, Bowie, Vitiello, Graham, Kelley, Thirlwell and Conrad, who briefly appear. Infestige, among other people's artwork and

collisboration. "I'm created by other people and other people are created by me, that's the way art works. You see a picture or hear someone's music and it adds up in these different ways, and then we become who we are. I think that gets forgotten in the art world especially because it's all about the individual, and it past, made these pseudo-documentaries going back to can be kind of sickening. If I hadn't met Kim and done this video that nobody ever saw," he laughs, "that changed my life in some way. If my community college professor Keare Faforis bado't told me to ito to Call Arts I might be house-painting up in Rockland County Partner runs between 2-12 October, see www.

crontours.org.uk. For more information about Dursler

objects he likes. It's a crowning achievement for an

artist who's placed so much emphasis on







CARL MICHAEL VON

#### HAUSSWOLFF LONDON BEACONSFIELD GALLERY

BY BRIAN DILLON The Japanese island of Hashima - Heing out of

the East China See, 15 kilometres from Nagasaki - is among the stremmest outcosts of human hope ever to here been inhabited. Photographs of . A radio scenter tuned to an unknown signal is the island taken in the late 19th century show a black wedge of rock already wreathed in smoke and densely populated at one end by goal miners. and their families. Half a century later, Hashima was unrecognisable: its wast see wall enclosed such a profusion of multi-stony apartment blocks - paint thinners are neatly arrayed on each glass that streets were unnecessary - the whole island. was a teeming concrete laburinth. Korean and Chinese workers, foreibly regruted during the Second World War (1390 would de there). respried later that the buildings were even then rotter from within At the health of its industrial success in the 1950s, Hashima is said to have had the highest population density anywhere in

in the coming decades, and 'Battleship Island' (as

it is known locally) was abandoned in 1974.

Carl Michael Von Hausswolff - artist, electronic composer and self-declared monarch of the impainery Kinedoms of Elegiand-Varsaland (an interstrial state made up of the world's horder terretories) - is almost too ant a ruide to this appallingly inspirant price of powhers. In a seese his film Hosbima, Jonan 2002 (a collaboration with Thomas Nordanstad) has simply hit upon a particularly poignant ruin. and his mouths static corners has little to do. escept archive the rot. But there are aeathebic choices to be made: Hausswolff is less exercised by the monolithic profile of the place (a postindustrial Commercificat, a monotraxa registrion of every machine-for-living moderned factors! than he is by the specifics of decay The camera is transford by empty schoolmoms, skeletal stairceses, anonymous hulks of defunct machinery. Out of the detritus, sudden citations. of other artworks appear A child's travele, rested almost black, is a monochrome reminder of William Eggleston's femous photograph of a socides and rotted that they have sprouted into

prestring An alarming buzzane intermetantly pendays the soundtrack's dropp, as if the concern durit had found a hideous frequency

This sense of an architectum attempting to articulate its unspeakable suffering is continued in Consuming Waste (Low Frequency), a sound work accompanying the installation Economy #3 in the gallery's deriened rativay arch space pitched \$11 its low ache is like the sound of introdey of art and uppage. On either rade of the dark room are Thusser Sar (Italian) and Meths Bur; bottles of methylated sovits and bertoo, and shot glasses wart for you to name your poison. From the ceiling, one at a time. lightbulbs come climiv to life and are estinguished again The whole resembles agmetimel discert up by Des Essentes, the reupsthesic parthete hero of J-K Hungrory's

count Adminst Nature: a self-red, deadly and

obsessive sort of fun. By way of indicating the

morbidly aestholicising sensibility he has in mind, Hausawolff quotes isabelle Rimboud, writing of her doing brother in 1891. The feep over them. His poor hands, bloodless and thin. rock inertly to the rhythm of the train." The artist's next proved the be shown at Beaconsfield this purumn) is Alamur, Iran 2005. - personand been by severy obstoerable - will man the fattified redoubt of Hassan i Sabbah. legendary leader of the Hashishin: another space

#### SIX SITES FOR SOUND LONDON VARIOUS VENUES

as blook as it is fartaine.

BY WILL MONTGOMERY Six Sites For Sound basted through July and involved on evening at Tate Britain, a supplement to Response magazine two radio shows on Resonance FM and three systallations is Hackney, East London, sited in small but

pregnent spaces, each a reclaimed industrial/ commercial unit. The day I toured the cheerful preen trive. Everywhere foor mats are so sheets, hardly anyone was about, and I was slone with their sounds in a cloud of hursel air. strange, pellid life, like an elemental substrance Jem Francis Slow Hover, at Alma Enterprises, a squet, ugly building on Mare Street run by Land, Heusswoll's run is the antitiess of the austere on artists' collective. An old record player in the ghosts of the modern photographed, for example, middle of the figor turned very very slowly - so by Bernd and Hille Bedher. And if this concrete slowly that the machine took so: bours to get spectre is visually unruly, it is also sovicely through one side of an album The record player

was it by a cheep desk light and an image of the SOUNDTRACK record turning was projected on the back well. The month was charged each day of the installation. I felt unludky getting slow Ravel II might have had Beethnatt Say Pistols or

genetian. The statellation recalled the experiments with time and ward negretine of this year, but transposed the idea to the medianics of sound production. The effect was to bring an intense focus to beer on the meteriality of way! The aroans, throbs and pops coming out of the two armiets (built figureous #3) is a meditation on the large loudspeakers but a recognisable needle-inarrows quality describe the speed of extrine. Slowing musical time down by a factor of around player as a mediating device. At the same time, it made apparent the contingincy of the general perception that only sounds from a certain

frequency range are allowable as music. A few hundred yerds along the Regent's Canal was Report Studios and the MOT space. This cottoned rest speciers, contexted on four and wall and harging from the ceding Michael I. Schumacher (who runs New York's sound ort gallery Dispason) was using 43 sounds, around a tivet of which are generated with synths, and the rest harvested using microphonos These were get through speakers following an alvertime that determined when they would happen and for how long This meant that the piece was in constant movement and that the same combination of sounds could never be bread twice. The pacce changed a lot as one moved around the space.

The sounds were overdominantly both offerhald some percusarie, and the overall teature was light and mobile As with Finer's prece, the idea was simple and the experience complex - a constantly alternal aural environment that one

could modify oneself as one moved The third installation was at Fortescus Avenue Keiso Beristi aka o blast's installation was bouned invide a cardo container. The mece was partly inspired by the experience of travelling, as human freight, on the New York subway. A snare drum stood in the middle with a low-wattage bulb hanging over it. Two corner fluorescent strip lights flickered on and off in response to sonic stimuli. There were four loudspeakers. producing sounds that tended to provitate towards a low throb that made the snare drum petile and the whole consumer response. The since had a strem-like quality capturing the

daustrophobia and dispression of understound travel The extallating also had an inescensible but accidental further resonance, given the

expenence of underground travel in London after

#### LONDON BULLION THEATRE

BY DERBY WALMSLEY

On Many Street, sharply divisiond theatmoners are supring champagine and clutching tickets for the Nackney Empire, behind the main building at the more infimate Bullion Theetre, sheeting stretches from ceiting to floor in a makeshift cinema.

patrons paying on the door as they gram into the humid room The event is Soundtrack, the first in a sense of audio/vasial events set up by video art distributors The Lux and the London Musicians Collective seelang a cross-fortilisation between abstract film making and the outer limits of improv There are five live collaborations between

Win makers and musicians, in an evening of tricky aesthetic regotiation, a few lifeless moments and sporadic flashes of brilliance The bleak price footage of Semenths Rebello's Continuen is stolered on its own terms, but proves too linest for Amehacad Devices's violin diones to interact with. Karen Mirza and Brad Butler's The Space Setween presents a similarly vecent tableau in its depopulated block of flats, but at least its virulent colours and backwards graffit give David Cunningham's echoed guitar some appropriately sinister corners to skulk around, Emmo Hert's untitled work.

accompanied by Benedict Drew's computer percented dones, takes the visual blankness of these first two films to a bracopily nation is conclusion. Siming washing cowder falling through bright light with a cligital corners to create a blinding anowstorm The night's most inventive film, Lann Loo and

Guy Shervitr's Yowels And Consonants, sets dozens of monochrome letters in meamersing motion across the screen. As they so if onto the floor and ceiling, the characters burn into your retina as if written in the air with a sparking Sarah Washington and Knut Auformann's accompanying electronics, field recordings and moons desk waardry generate a serouldering undercurrent of micro feedback and turbulent shortware radio.

The musicians soundtracking these first four Sims mostly resort to a multilayered, echoniz soundscape that dissolves into the visuals rather than forming a chalpetus with them. Billy knikins and Dylan Bates's states and violin. accompaniment to David Leister's found footage hotch-petch, Kino Club Griginald, is an exception Their bluesy pazz interpretions are improvised descrip facing the screen, bravely inviting the

sculpted by Joseph Resurs

## The Inner Sleeve

#### Artwork selected this month by Matthew Herbert



DESIGN BY EDGAR PROESE, PHOTOGRAPH BY MONICA PROESE Ironically. I have no clear memory of how the music on this record sounds. Atom by Tangenne Dream, from 1973, the year after I was bers.

front (actually Edgar Froese's baby son Jerome). peering cut from between what appeared to be moody vegetubles and distant planets. The whole scene was obviously a result of some lengthy progressive conversations. The halo was a hideous grimace, and even more bizarrely appears to be sporting some kind

The Wildlife Section at the British Library Sound

Kent raised on BBC Radio 4 and diddy David Hamilton, the sight of this sleeve had profoundly terrifying effects is scared the grap out of me. Its dark segrets, though, kept me sneaking in to dad's record collection on a wat Sunday afternoon, pulling it out for a dose of cortain exit, and then having to so for a

bit of a Se down in 2005. I hardly feel qualified to say whether the artwork is even remotely any good or not, but in terms of sciting an atmosphere in which the music could exist, it still does that for me, Chilling's well. A Matthew Hydrach letest album Plet Du Jour is out now on Annidental Records

## Go To:

Anchive features 150,000 sounds of every animal goup and habitat from around the world. A new site, Listen To Nature (www.bl.sk/ laterioratum) continue a relaction of these sounds made available on the Not via Real Audio The sounds can be accessed via different categories of enumel etoups, or by habitats, or by location usere an interactive map interface. The section "The Language Of Birds" is an communicate, illustrated with sound samples, including "Viex the famous talking perrot". do with come painot samples. An on-going specifically for the Net, the site is created by media write Non-Familiand composer/author

Cathedral (cathedral motiroestreet com) could Wilson Duckworth. The site contains interactive musical, and test-based "experiences", all focused on five mystical "moments": "the building", "the date", "the pyramid", "the bornb" and "the web". Watch shapes unfold and listen to the sentle, if slightly bland, compositions

attached to each moment. Related is PitchWeb. (www.pdchweb.net), a virtual instrument designed for Cathedial to allow for interaction. It loads up as a palette where you drug and drop multicoloured sources, blobs and paramids and move them around to after the samples that they freesend co.ukl. theser in contributing you such away your copyright for the sounds you contribute, and allow these sounds to be used by The Cathodral Band, a group of improveding musicians. There's also a PitchWeb forum on the Cathedral

message board to share your views, meet

Jazz writer Bill Shoemaker is launching his own online magazine. Polet Of Departure (www. pointofdeparture.org) this month. Shoemaker promises that each issue will contain a couple of feature pedicates with a lengthy CD review section, covering year, improvised music and contemporary music. Meanwhile, anyone inspired by the Motape back edited by Thurston Moore (reviewed in The Wire 258) can have a look at this lengtly brography of the mixtage (www.biogriphy.ms/Mx. tape.html) outlining its

history and usage in various films and song lysics. And if further reading on This Heat should tempt, following the Cold Storage article in The Wire 258, there is a Q&A from a 1979 Meloch-Moker protived on Merz (www.dnastucko-

The Canadian electroacoustic scene is still bushing and by the looks of it, well funded. Some (Some can us an online between therein of electroacoustic works, preated and managed by the Canadan Findmannistic Community and open to "anyone making creative or

exploratory audio with plated or analog technologies - from live electronics to experimental Electronica to audio act to sonic act and beyond" Sarah Poobles recently contributed her composition Music For Incombingent Events: Surger - made while weeching a sugget through her kitchen window in Tomato - which later developed into an installation. The audio versions of this installation is now available to

ANNE WILDE NESST

THE WIRE #1









82 THE WIRE

#### VERSION FESTIVAL NEWCASTLE MS STUBNITZ

BY BEN BORTHWICK

It is hard to imagine a more fitting venue for this feetival than the Motorship Stabnitz, docked in a planausty surry Newcastle, Indeed, the feetival itself was defined as much by this legendary Conwitted from a fishing travier to an arts venue. complete with its own production sures and radio station, spon after the collarse of the Rerlin Wall, the Stubritz has become the embodiment of a floating Foucaultisan nonplace music and live arts Docked in Rostock during in Newcastle from Copenhagen, Rotterdam was

going to be its next port of call Each of the four spaces - one open air bar and two verses and a second bar below docks - holds only 150 neonly. The increasingly undespread fusion between electronic and tolk music often seems unlikely or incongruous, was a reminder of folk music's role in the inclustrial era, it's as easy to fantasise that the sounds of Wolf Eyes are the machinations of the boat itself as the melancholy sonas of Scottish menstral Alisday Roberts are those sund by its emy at sea.

Law hat affections are given over to performances by artists who seemlessly and in the mystique of the venue by appearing to have temporary residents. None more so than A Hawk. And A Hapksaw, who combine mid-century duet consisting of a female violinist and heavily bearded one-man-band clad in a bell-covered passent hat, according, cowbell, and sances. other instruments stragged to his body supplemented by a minimal list of his bet and look informs to be displayed. down Their plaintive somes have lumbering rightnes and melodies that resonate with the A Hackney aboard the good ship Stabritz

Opposite page (cleckwise from top):

unbelimfich melanchely of the levish explus from Eastern and Genmanic Europe, an image seinforced by leaving Ramer's resemblance to an Aud est Sander portrait of the ambetynal 1920s. street musician. Often starting with a febrio melady on violin or sylophone, the songs explode disposal contribute to the unstable whole, with melodies sotating in loose, non-concentro

cycles. The audience are spectators of a domestic drama unfolding between the couple the introspy and intensity of their playing yeares. strands of melody in and put of each other beneath vocals that occasionally bring to mind medicalist Endow Kind Whoseor and Stars As Eyes also demonstrated

unique performance styles. Stars As Eyes are a three piece comprising two lagtops, a durtar and vocals. To be denerous, their performance was a regreation of the informatity of the studio: different ideas and turned over and averses of esploration are suddenly or applicately, cut dead, and there is indecision about what to do next. Or perhaps they just didn't know their gear and material very well. Either way neither group nor audience seemed too bothered, and the informatity meant favores were ignored and respent ideas applicated. Unlike this collectate atmosphere. Rhonnor's relationship to the audience was modern reverence. Disclaving a penchant for fairmound melodies and fairytale Gothis, they arrived on strate in multipled techty hear masks, raising the nightmarish possibility. that this was a deviant Poter Pan staming in Lord

Of The Files. They are exactly the kind of act

- they define themselves in apposition to

some of the larger festivals need to programme

anthing in proximity including the rest of the programme. Macking a perployed exidence, they displaced a powerful displace for environs encesaching technique and showed a beauting Featpear's dultar and landon set demonstrated why he remains one of the most engaging

new possibilities were mapped out, until the shirtless drummer freshed mapping himself off musicians using electronics. His treatment of the lastop and gutter allowed each to give up its and was ready for the next crista with. identity to the other, exquisite duran washes in terms of rhythmic complexity, Autechre were

loosing their specificity to the crecking testures. of the lanton Live States chords became looss. on the lanton and he constantly shifted between the two masking and executor the corallels contradictions and possibilities of each Pan Soric, meanwhile, have refined their live performance to the nth degree. The beats and frequencies were ferocious, but occasional riffs of what can only be described as Deco House and rave were smuaded in before they dissipated into the mass, in search of a stage show many electronic manipians have become the duster soloists of postmodernity, and Pan Sonic lead the pack. Head thrown back in names of mise. Box Visioner delivered

squal after squall of frequencies from his retrounleashed in the manner of Bruce Lee. Then encore gave Monolake, who had played earlier in the festival, a run for his rivitims, as they transformed into his elder, crimmally minded brothers, who lettispeed smooth liquidity in two or of an ecopily pulsing his legisteral. metallic, rightn

Battles niav a figure of firsk new wave and post-rock, and its four members (including exthe sound of a eacht prece outfit. After so much knot-twidding and plantive lynes, it was refreshing to have a high tempo physical set. The drammer's hi-hat was so far above him it resembled Christian Marchy's freeleights elongsted down kill sculpture. Each time he west to strike it - which was often - he almost had to stand, but it then't distract him from the metronomic 16s he hammered out with one hand while the other played a different righthm keyboards, then turn back again, one hand playing keyboards while the other played guitar chards, while the drummer was knocking out perfect mathems that could only mesoprobly be reported from two lats. As each track dispressed.

expectation built over a couple of minutes while

in a leasue of their own. From the outset there were herd, clean polerhythms phases and changing speed with bewildering precision. The set constantly shifted emphasis, weenst from hard electronica to brutalist loange, from rolling heavy dub ringhms to the stuttering armety of miling snares. Beets and melodies were Interchangeable and refused to settle into the shosts of Herdcore, highog and dub infusing everything they did, but it was just too fast. Non dwhmicely, but intellectually - it was like witnessast a conversation between Firstern and Frank Zappa, Trying to look down details or

For the final act, the festival took an alarmina direction as Wolf Eves contured the dark matter of the noise Metal scene. A simple set-up of modest looking boxes on stands, a hending cymbol, dutar and what can poly be described as a plank with one string and gaffer tape behed the nchness and digith of the noise they generated. Opening with a sparse percussive sequence, we were soon onto the high priched squeel of metal on metal. Over minutes the trocks built to a point where the lead gursanst was shaking his black map of heir into Death Metal heaven, while John Olson evertually moved to the frost of the state, two mosts to his mouth. and unleashed femolous topents of noise that clearly contained the passwords to all seven

shape was too frustratingly nonlinear, but a more

intuitive acceptance of its complexity made it

In the try confines of the venue, Olson looked even bugger and more Shrok-like than usual, emstatically headbanging and purching the air. He made a ned to the local hardcore scene by doing a cover of Arti-Freedom's "Stab in The Face", and showed community scent in the enthusiastic dedication. This one's for the fucking kids!" The old adage of something being more than the sum of its pasts was emiritly proven by Wolf Eyes. No matter that most tracks introduced each element individually, when the whole came together it was a truly



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#### COCOROSIE LONDON BUSH HALL

BY NICK BOUTHOUTE During the encore to tonight's performance, a fan

Cassedy delights at the offering and gets it on before playing the progestately erotic Tahiti Rain Sone". The bolierrans death she outs under its brim is fitting. Nor is it a surprise that a hat named after the girl singer hypnotised and Maurier's novel should fit so well. Cocollasse's world is one made of dark undercurrents of childlife, the appearance of beauty that hides spriething malevolent, menacing, tales of what happens behend doors that are always locked and never spened.

throws a white triby hat onto the stage. Swerra

The Bush Half's arraque music half arches and chandshers reside a delicrously salebnous ambience in the July beat. The half's low steen is perfect for seated audiences and standing acts. Tonight, however, the audience stand and CocoRpsie sit. The theathcals of the Cassidy sisters, expressing their derrors over their toys, planes and putters, am priv occasionally planaged through a benung and excitable crowd of decadently elegant tempoton, whose collection delicacy seems at odds with the dease sorum they combine to create.

Consequently a projected backdrop - a heavily treated loop of film hewn from The Care Boars performance, its saturated hues slow and blur into asychodolic mandalas, the crass and simple tokens of childhood obsession and affection mostiled into perferns that for and tease. The

second song tonight, taken from the farthcoming Mouth's Ark allows is called "K-Hole" in tobute no doubt to the dissociative timeless near-death drurfs narrotic boon. The boombox beats and ephoes of tortured toy instruments propel subcotacious world of victous and perversely trainmated symbols, each ladons amuted the corner or in the shadows to terrify those who are lost in the furbouse. Performing live, the sisters are joined by Patack Walf on wales for a rendition of the recent

download track "Beautiful Boys". However, it is vocal beats provided by Parisian supper Spicen that dominates the sound tonight, and his solo rap on "Candyland" is warmly and joyfully received by the summer growd. With the beats

Certainly their live robustness mocks the frequent description of them as a folk duo. Toright is closer to Portishead than Pentangle. The new album cover shows a unicom copylating with a horse that, in turn, is mounting a varities rebre. It's this integrated collision of the markal and carryl that CoopRose seem passessed by and seek exorder from in toxishris performance. The unspoken bond between the sisters gives a sinister mythical edge to their anguished and tender ceterway's Them is a perverse language of adult unces and impulses in children's bodies, or innocent minds trapped in adult form, and the music is of

the mix, CocoRosie are a far less thalf and fragile

capricious and venerful gods, grotusque because childkin, territorel because of the and electronic adoptments more procuspood in compating knowledge it holds.

#### SUPERSONIC BIRMINGHAM CUSTARD

FACTORY BY MARTIN LONGLEY

Birmineham's Capagle promoters lead a achigraphmenic employees that pacifiates between fragmented laptop digitalia and adverturous differ dividence, the latter preferably endowed with a high intricacy quotient. They're excited by confrontetions between what may or may not be two separate forms.

For three years, their Supersonic weekender the entire Castard Factory arts complex. reach its dimes, being broken up by a

has been growing in stature, and now inhabits with three presic stayes and a servering room. Unfortunately the festival was not destroed to terrorst bomb scare, as Birmingham city centre was evecuated the day after the 7 July London bombings The Supersonst line-up's determined disensity sedures as audience that can inhabit the impoesotesic corners of the descefoor or dwell. darkly down at the bottom of the venue's drained swimming pool. Regardless of any perceived clars, the whole crowd are united in their adoption of carefully soulated noise matter.

The first mate of Supersonic as a link-up with House Of God, Birmingham's long running Techno promoters, but Sustago's Dil set seems suspessingly cirect and single-layered when compared to the feast of chaos that's underway in Capsule's own room, Wasp artist Chas Clark bends right over, head nodding spesmodically as appears conventional when set beside Bristian's DJ Shitmet, who solves the eternal problem of how to be extertwining behind a console, clad in contribute a more audible conse of bedrock badger mask, with penties worn over his years, hecking the crowd and adopting externe

carribalisation methods as he opens up by

ramming corpaccore Metal refs into dram 'n'

are admirable, but his new materials are too tocks even when heavily displained. It was Birmingham's own PCM duo that crowned the first night, soucialising in an insanely sustained dynamism that revolves around repeatedly holding back, continually rising up to a

severander conscends, several an even descermonstrosity of a bassine The nummelling sound of Battles is superir as extremely powerful complexity that sounds Black Galaxy and Kreeps duos teamed up for a resourceful fusion of guitar, trombone and electronics. Nicholas Bullen's tabletos strinas woren't paramount in the mix. His follow Black Gallery member Simon Mubbutt seemed to structums, but it was the Sand offshoot Kinesa

twosome that were responsible for most of the

improvised extremities. Hitary Jeffrey worked

through a wide range of trombone mutes, his

John Richards plays bass with Sand, but in his Krisepe guise he concentrates on homemade electronics, using a box with four laste black dials that produced immediate hands-on scrunches. Dalek sounded muddy and muffled. hiphop was theoretically worthwhile, even if their edge of potential excitement was dulled. Rack on the outside stage Neul's Minhael Rother and Cluster's Dwier Moetrus Infiltrated the space rather than making any striking

entrance. This promised to be one of the weekeng's highlights, but ten minutes into their dubby slowly oscillating set, an interrupting announcement came over the PA. The police demanded that the firstival be shut down. By this time, the whole of Birmarkers had been maguated for controlled bomb detonations and Supersons was brought to a sudden stop. For Mectow, Stephen O'Malley, Psychic TV and their meekly dispersing audience, this was collus-Interruptus on a gigantic scale, ...





#### LIQUID ARCHITECTURE MELBOURNE NORTH MELBOURNE TOWN HALL/ PUBLIC OFFICE

FOY AMON' HAMBITON Labored Agent Recture, mow in its south year, projects Australia's not tradition in sound art The festival moves across the country over a period of several weeks - I caught the events over the first weapond in Melhourne. The feeting's ment is to blend errerging artists with established local and international performers, and arrild the local acts, the evening highlight of the opening Town Half event was returned Will Guthrie, now living in Nattes, France, Guthrie bedan as a free paz and improv perpresentat. though more recently he's released studio compositions such as the subdued Industrial Building Blocks and the more visceral, concrète Spear (Anthoy Music). But he's a performer who doesn't want to little his connection with acoustic instruments, and probably his most and junk alongside more conventional kit. The audience set in the round while he worked at a table with an array of contact miked cambals, bells, size coils, found objects and small car speakers. Starting quietly with beaters charm, in the category of "Reich in noil", as one on cymbals, his effects were very specific, building to cascading Industrial textures and

The evening's visiting star was Gregor Asch, aka DJ Olive, a proneer of MYC library, operating on two turntables with prorecorded material. He present his own records containing appointly prepared loops, thethms and treatmes, which he manufactors live wa turntables and muster console using effects. He began with speech meterial, including hilanous repetitions of George W Bush's interestable pronunciation of "tenorist". An affecting transformation of lounge intros and endines - industrial muted trumpet possibly from Bobby Hackett or Miles Davis was autaposed with New Ago, and the form was correlated satisficantly with a geturn to earlier material. The evening corted with a postable: reunion by Essendon Airport, one of the major Australian groups of the post-runk era - ordinal members David Chesworth and Robert Goodge were joined by Graham Lee on lagated guitar. The group's man model recordings from 1978-82. such as Sonic /overshigations (Of 7he Rivial) reprised on this diz, expressed what's been colled a "nedantic fetshism for small-recettion eeross", but was that record title truer even than they thought? The music was shethmostly wooden and obvious, but also with a definite

against the accusmatic teaching of Pierre

Schaeffer - their origins were visible.

local humorist put it. Saturday's gig at the totally contrasting Public

as laptop artists. From Sydney, notation Lucies Abela's act was short and sweet. He appeared carrying a longe sheet of plate glass, contact miled with effects pecials. Smearing KY jelly crito his mouth, he vecalised energetically ento the risss. Eventually he shattened it - on other accessions be's recivel up spitting out mouthfuls. of plass and bleeding ombinely his some experiments beggn in the early 1990s, towns with tarritables, and I'm told that one act moted a trampakes, a set of record-players mounted on the ceiling, and a bouncing performer wearing gloves with record styluses on each fingertip. The broakthrough - as it were -came two years ago at a six in Sydney when he apotted a piece of place in the corner, He's explained how it had a better essonance than metal, and the comical effect of his face pressed. Samertais's set was most impressive - more on adviced the place was a nine." Work myself up into a freezy and by the time the glass starts to break I'm impervious to any pain. . Then I go deen my face, put some distribution and

he ended up in hospital. A cool customer and Much somer but no less interesting was Robin. Fox's cross-media backscatter project, which fuses sound and light at the level of electrical current The electrical signal that moves the speakur cones also powers an clactron beam in a cathode ray tube. Fox explains that harmonious unique insight into some of the strongest genres. on the Australian avant stande science.

possibly a medman

more interesting visual phenomena come from overloading the sampling system. The result is meant to suggest synaesthetic experience. and showed a tight and compoling sense of form, See (ake Jeremy Yulifle) showed the confluence of manage concrite and electronic music traditions, replaining a satisfying range of effects, register and dynamics. Dale Nason and Kim Sounds renduced eventful noticecapes with attractive Sndget Rifey-style leptop artist Sortaya Langley was the first of the strong contingent from the Macedonian émigé community

The Sunday evening event back at the Town Hell feetured multi-speaker surround sound and local artists among which eminence drive Phil unified in Indust than his recent album Soft And Load, based on field recordings. As with the other acts that evening, and indeed the festival in general, his focus was on continuous flow go out and meet and geen!" After a gag in Snussels i soundscape rather than gestural sound, and despite the presence of French saxophonist Joan Luc Galonnet and spendartist Enc La Casa with Semertas - on pure electronics rather then

interaction with instrumental music With its blend of student nedamers and seasoned performers, Liquid Architecture is always a joy to experience, and offers a

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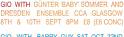


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## Out There

This month's selected festivals, live events, clubs and broadcasts. Send info to The Wire, 23 lack's Place, 6 Corbet Place, London E1 6NN, UK fax +44 (0)20 7422 5011, listings@thewire.co.uk, Compiled by Phil England

#### IIK festivals

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#### 5100, www.someartsnetwork.org DON'T LOOK BACK LONDON

UK promoters ATP have asked a selection of musicians to revisit what they consider to be their finest work and perform it in its entirety. The Eats Tages, Ghislain Polyler, Harris Essenstadt's senson styriches over three morrhs at willous London would. The Stoness play Fun House (Herrmersmith Apollo, 30 August): Dinosaur Jr play You're Living All Over Me (Koko, 31); Milm play Mestorday Mas Dramatic - Riday is OK and Cat Power play The Covers Record (Barbican, 17 Septembert: Jon Spencer Blues Explosion play Orange (Nako, 21): Ganz Of Faur play Entertainment/ (Berbigan, 24); Mehins plan Housing (Keles, 4 October's Dirty Those play Ocean Souris and Sophia play The Infinite Occie

#### PLACARD LONDON HEADPHONE PESTIVAL

LONDON Annual festival with live performances transmitted to the performance space and picked up by finteners on headphones. This year feetures electronic sets from Lawloutier John. Knut Auterman & Sarah Washington, Sanso Wm. Dellas Sengson, Arckson, U-Sun & John

Slub, Boca Raton, Bad Asarok 404 and more to be confirmed. A second main presents audiawould highlights from the global Placerd sessor.

including transmissions from the Teasuredule and Mutek festivals Landon State 51, 10 Sentember metricu-5pm 07977 190141 www.leplacard.org International

#### festivals

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For the third war running The Mice teams up with Chicago's Empty Battle winue to host a five day Feeturing Acid Mothers Temple, Four Tet, Gong. Gang Dance, Phill Niblock, Pka, Henry Garnes, William Basinski, Earth, Akron/Farrily Diverse. "The Soul And Gone", Hot Chip, Isolije, Kharute. Mancinia Move with Rob Manual & Alan Lector and more As with last year's eyest, a season of complementary films programmed by The Wire will run throughout September at The Gene Siskel Film Center; see www.siskelfilmcenter.org. for details, Chicado Empty Bottle, 21-25 September, \$15 per night/\$60 festival pass.

#### 001 B66 468 3401, www.emptybottle.com ARTHURFEST

(Berbacen, 5). London various venues, prices and Labor Day weekend alt rock festival with Sonic Worth Steates-Kinney Surbursed Hand Of The Man, Jack Rose, Merobow, Sunn O()), Cot Power, Six Oppins Of Admittance, Magic Markers, Comets On Fire, Earth, Josephine Foster, Radar Bros, Orole, Monsso Nodler, Brad Loner and more. Other attractions include accountings of sarely seen overs easte films, and 80 year old blassman T-Model Ford performing from unside a booth Tos Angeles Ramsdall Art Rafe Great Lawn & Barnsdal Gallery Theatre, 4-5 September, two

#### AUDIOFOCUS

New improved music feetival focus or the Perisan spece with eyest Lippel Marchetti from I won The instrumentalists include lean Boyde. Sehnagui, Christine Sehnagui, Jean-Luc Guarnet. Plateformes, Hervé Boghossian, Matthieu Saladin, Benjamin Duboc, Marc Baron, Bertrand Denzler and Stephane Rives Parts Les Voittes, 23-24 September, www.

lesypates out **GUELPH JAZZ FESTIVAL** Jezz and fee music festival which combines a strong bill of concerts with various presentations and workshops. This year feetures The Art. Ensemble Of Chicago, Veryan Weston Supersient, Rescot Mitchell & Pauline Oliveros. René Lussier & Eutene Charlogene, Satolo Fully Mark Dresser/Notsuid Terrage/ilm Block. Goedon Monobias & Jasse Stewart, Douglas Pwart/Wadada Lon Smith/Jaseph Jarman/Harnel Drake, Marshall Allen/John Oswaki/Scott Thomson/Doug Tells, Mandor, Fire Into Music (with Steve Swell, Jemsel Moondoc, William discussions this year centre on nahts, raiss and responsibilities in improvisation. Quelch versus

#### www.guelphjazzlestnal.com HAPPY NEW EARS

Tenth anniversary of this series of concerts As well as a peformance of Perfect Partner - a music/film/theatre work featuring Nim Gordon. Jim O'Rourks, DJ Olive and Ikus Most playing his - the fine-up includes Thomas Köner, Stanlabor & Erwin Stadhs, Peter Venmoersch's Rat Earth Somety D.I. Olive and Devor Wishart, Knotstk Factory H Hart and other locations, 24 September-9 October, www.happynewears.be

venues, times and prices, 7-11 September,

#### KLANGWALD/SKANU MEZS

That incorrection of this experimental music

festival in Righ This year's live performers include Charlemanne Palestine Métamiène Christian Fernasy Ship programs Jamb Krivegrand and Nobe. Sound installations by Max Eastley Volderrars Johansons, Petter Nausen & Tommi Grönlund and Thomas Köner, Frims by Tary Conred. Charlemagne Palestine, Michael Stow. Quotey Deutsch and Arthony McCall, Rise Old Plaster Fectory on Kipsala Island, 9-10

#### September, www.skonumers.lv THE NIGHT OF THE UNEXPECTED THE NETHERLANDS

Composed music, improvised music electronic music and performances in which music is combined with visual work will be presented at this one day festival. Featured artists include Hens Demiles. The Arratel Saxophose Quartet. The Helios Chember Choix The Pow Ensemble, Estebus Househi Pan Sonin Four let Supertilent Fig Instachisch, Funn Pador and others Amstantam Paradea, B September, www.paradiso.nli

#### NO SPAGHETTI EDITION FESTIVAL ARGENTINA The Norweden improvised ensemble No.

Speaket) Editor's annual mobile festival this year decamps to Buenos Aims and features a selection of noise municipins and improvesors. including Lasse Marketel Xwier Charles, Man Courtes, Ingar Zooh, Ivar Grydeland, Torrny Kurten, Gabriel Basik Lurin Canere Diean Chamy Jean Pallandre, Leonel Kaplan, Sargo Mesos, Lus Creeks Outlanes Mindet and denoer Assissa Fernández Buenos Airos Surdespierto, 2-4 September, www.sofernusic.no

#### SCHIPHO EQUINOX FESTIVAL Jean Hersé Peron hosts les annual standar As well

as films installations martial arts horses lugglers and preachers there will be line performances from Faust featuring Peron and Zappi Diermoles



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### UNYAZI ELECTRONIC MUSIC FESTIVAL

AND SYMPOSIUM SOUTH AFRICA The first symposium of contemporary music to this impressive festival taking place in Lulleby (Michaela Grill, Britin Rossz, Martin Sinuset Christof Kurmann) with over Burkhard LIDA Stand olas Pauline Oliveros, Matthew Octowsky Maximo Bour School Carl Stone Qamel Torugg, Francisco Lápez and many others. The festival will also include music created with children from South Africa's less adventaged communities as well as talks performances and workshops. Secturing electronic electronogustic and computer music. computer automated accustic instruments, Ding and sound installations. South Affican film maker Aryon Kagnol's short films set to

#### Broomfontein University of the Whyatersrand Theotre, 1-4 September,

#### MOODEN OCTOBILE SKILL EXPERIMENTAL MUSICK PRESTIVAL

Outsider music festival with sw concerts over four days in four different venues. Steven Stepleton (DJ set), John Wese, The Haters, Erral Beauleau, Nogán, Fe-Mail, Smegma, irr, sco. (est.), Climex Golden Wurs, Tom Receipon, Portland Bike Ensemble, Anti-Eas, Bran (...) Pos, blackhamour, SNES, Gentt, Widoner, Rubber O Cement. Tarantam, Passonalle, Loach@let, Carpener Rainbow Scretched Sciencet And Candle Dinner Asens Dillowsy Withdrawal Method Hoos

Orchestry, Spider Compass Good Crime Band and Broken Human Machine. Seattle various. venues, 8-11 September, \$50 festival pass.

#### Special events

JUSTIN BENNETT: NOISE MAP NETHERLANDS Retrospective exhibition of audio works and

#### sound sculpture by sound artist Bennett. The Hague Gem Museum Your Aduelle Kunst, 3 September 27 November, Tuesday-Sunday noon-

Johannesburg, Artists, Include My Kingdom For A. Born. 00 31 70 338 1133, www.eem-asline.com THE WORKS OF ANTHONY COLEMAN 50th histories relebsofting for the composer-

#### Wessiman, Jan Pagliese, Roberto Rodaguez Greg Cohen, Ted Reichman, Roy Mathemion, Fred Lonbent-Holm, Michael Atties and Merco Cappelli. New York Brookin (SSUE Project Room. 30 August, 8om, \$15, 001 718 330 0313.

www.issuecroinchroom.onl CHRONIC EPOCH A ten week exhibition delebrating the South London Beaconsfield exhibition and performance. USA

space's tenth anniversary featuring artists ther've Sound exhibition in a massive space with worked with over the years, including David Curringham, Bruce Gifbort, Hayley Newman and Tracy Emis, among others. The exhibition includes painting, film, performance and soulchos. London Reaconstield, 14 September-20 Neuember Wednesday Sunday metiday Forn 020

#### 75B2 6465, www.beaconsfeld.txl.sk DISCUIFT

Christof Mustre curates this exhibition of artworks focusing on sound, silence and disturbance Artists indude Matt Roselsky, Afabin Metiols: Down Dymont, Diago Monn, Stree Bates & Jalon Mopen and Robert Boas, Octario Ningston Modern Fuel Gallery, to 24 September, Cruse's Konkenishinet Bill Herist Boken Peris www.modernfuel.org

#### HEARING VOICES Sound installation by John Winne drawing on his

recordings of fast-discopearing 'click' languages in the Kalehari Desert in Botavena. The nytalistion includes laste-scale obotos of the subjects and is accompanied by a CD-ROM featuring original field recordings and recordings of two click-language choirs, London School of Osental and Alocan Studies Brunes Gallery, to 23 September, Menday-Friday 10:30am-5cm, froe. 020 7898 4915, www.sces.ac.uk/gallery

#### IN CONCERT A concert series with musical works by visual artists. Turner Prize winner Martin Cased conforms

with his 'dado pop group' Owada (26 September): Louisia School newtor Mortin Filter sings date belieds with Richard Ruin (28); New York photographer Jamine Gordon AKA performs as rapper Jah-Jah (29); multxhsqq inary artist. Rodney Geham sings and plays guiter (30): multimedia artist Stapher Prins accompanies his singled with piece and accustic guitar (1 October), Frankfurt Schim Kunsthalle, 26

#### IN RESONANCE

installation, sculpture, drawing, film and video by artists including Steve Roden, Steve Peters, Thurston Moore, Am Havnes, Climax Golden Twins, Teshing Tauncelo, Christine Wollers, Jeonifee West and The Phorophyschers Union There's an opening evening of performances with Eyund Kang, Haynes and Roden (New York On The Boards, 30 August, 9pm/c and a discussion forum on sound based art with Christoph Cox Septemberi Seattle Center, 30 August-5 September Tyes-Mon. noon-Born, 001 206 684 7202, www.seattleonntor.com

#### USA Street white the the members of the critical Constant by Breet Tens and Code squark

NEGATIVLANDLAND

permitting and college group, on the occasion of their 25th anniversary, New York Gigents Artsgape, 9 September 22 October, 001 212 226 6762, www.ekton@cartsepon.com

#### DADK SOUNDS

Two want dards music owners, reconstrained by The Wire, in a temperary pawlion specially contrissioned from architects Alvero Sun and Eduardo Souto De Moura German New Museo ensemble Zeitkratzer make their UK debut with a unique recorded to the architecture space (16 September), and sound artists Paul Pathuysen and Stove Roden play the building as an instrument (23), Landon Serpentine Gallery Parillon, GIV 65, wawsespectrostollery cet

#### POWER PLANT

Mark Anderson converts a necturnal Betanic collaboration with Jany Easterby, Ray Lee, Anne Bean and Kirsten Reynolds Oxford University Botanic Garden, 1-3 September, 8(30-10/30om. £3-£5, 0870 750 0659, www.ocmewnts.erg

RADIO IACON: THE GOLDEN AGE OF STATIC UK An intriguing event in which the performers

broadcast their performance to over 100 space. Members of the authorice are invited to bred their own portable radios, after the quality and solume of the sound and move around the version. The performance will have a further vessel component involving projections, old TVs cameras and monitors. The performers include turntablists and sound processors lacor; film maker Chris Plant aka Colour Burst; and 7inch. Onema who consent as \$0 musta accommon of redicchonic clies, shorts and decumentaries Binninghem Decoy, 24 September, Boss-late, £5/£3 with radio, www.cocsum.cst.uk SOUND OUT IRELAND

## Trip Or Squeek





WWW.HAPPYNEWEARS.BE Happy New Ears, Jan Persijnstraat 5, 6500 Kortrijk, Belgi +32 -56 / 22.10.01

WITH-'Perfect Partner' by Kim Gordon, Tony Oursler

and Phil Morrison. starring Michael Pitt and Jamie Bochert with a live soundtrack featuring: Tim Barnes, Kim Gordon, Ikue Mori.

Jim O'Rourke, DJ Olive, Musiques Nouvelles with dj Olive, Esther Venrooij, Artificiel,

Peter Vermeersch, Kapotski, Galatasarav, Q-02. Sub Rosa, Walter Hus, ...

Francis Con 2 1000 E

Tod Dockstader The New Weird America Rorderline Musik für Grenzgamper

www.borderline-extra de

bull and gate

(Corated by David Toop & Dearly Mc Carthy) Akio Suzuki

Christina Kubisch Robin Rim ka Scanner

Max Eastley Sept 1st Oct 1st

performance artist Danry McCarthy, this event. will see installations by four international sound artists scattered throughout Cork during the month of September. The featured artists are Christina Kubsich (splar-poweed speakers located in trees). Scanner (a sound piece for a countried). May Eastley (a scend sculpture on the rates of the Howersty) and Akin Suzulo (a listening trail around the city). Cork various venues, throughout September, free, otwwster0yshoo.com, 00 353 87 9696283 SUN DA EVENT

Brother From Anather Plenet, followed by a curretion and answer session with Don Letts and Jez Nelson. DJs Gilles Peterson and Nelson and special quests new Re types in the har Landon. ICA, 5 September, 7pm, £10/£9, 020 7930 3847, www.ica.org.uk

### On stage

AUTECHRE + PITA + EARTH + DJ ROBERT HOOD Russell Haswell and All Tomorrow's Porties follow up their recent Mark Stewart event with the

manipulators London Koko, 17 September, £15, 020 7734 B932, www.atcfestival.com BADLAND moreusing trio of appoingrist Simon Rose. double book player Serion Fell and drammer Steve Nobie on loar Odged Recokes University

Headington Hill Dragge Studio (25 September) Hull Art Lab (28), University of Newcastle Armstrong Building Old Library (29), Lavespool St Brides Church (30), www.sagreeniges.org.uk. BRDADCAST The Birmingham due promote their new Warp

album Tonder Buttons, Glassow ABC2 126 September), Manchester Apademy 3 (27). London Koko (28), Brighton Gosan Rooms (29).

Highly sated improvesing quinter featuring Tony Edwards and Mark Sanders London Vortex (8) Septemberi, London 291 Gallery (28) DRESDEN ENSEMBLE WITH GLASCOW IMPROVISERS

DRCHESTRA Gingina Improvent Orchestra van drummer Guster Baby' Sommer and a large ensemble from the cities of Dresden and Larpeig for a week. of collaborative workshops, rehearsals and performances Glasgow OCA 8 & 10 September, Born. £8/£6, 0131 352 4900 www.cco-ekeepy.com

MARINA ROSENFELD'S EMDTIDNAL New York terretablist and composer Manna Rosenfeld leads 30 female improvisors playing bowed instruments through a new performance

Q 1Z UK FIRE ENGINES

Original fine-up of the Edinbursh good-punks: play live on the back of a complation of perviously ununleased material. Coder Presente Premonition (Domino), Blasgow Optimo Sub-Club (11 September), London ICA with Desfinence Costs Marchine and Say Structure (17)

KEITH FULLERTON WHITMAN The man also known as Hrvatski supported by Andrew Coleman and Haet: Combridge CB2, 20 September, B-90om, £6/£5, 01223 564728.

www.bad-tering.co.uk Supervision comprising Scanner, Calin Newmon times Was and Malka Soutel from Managel Compact Landon Garage, 28 Sectorribes.

7:30pm, £10, 0870 060 3777, www.grhead.com DANIEL IOHNSTON

commend of a new feature film about the A screening of the forthcoming BBC documentary. American singer-songwiter (Landon ICA, 30) August) is followed by a new proportunity to see Johnston live in the UK previewing speeks from his forthcoming album, Lost And Found, London NCA. 1 Somether Born €13/612 020 7930 3647 DOMINIC LASH & PAUL MAY

revovising double bass and percussion duo wind up their UK tour, Loughborough Swon in the Rushes (10 September), Leeds Terrete Club (30) www.jazzservices.ogluk ALVIN LUCIER

Performances of four works by the HS composer. and sound art pronont Also on the bill are related works by Stuart Marshell, John White. John Lelv. Tim Parkinson and Andrew Morgan, Landon Tate Modern, 16 September, 8-10pm, £12/£10, 020 7887 8888, www.tata.org.uk/modern

MINOTALID SHOCK A THE ENGLISH ODDBODS West Country electronics melenck Devel Edwards on four with awart somester France

Puncy and sponder fronted electronic non-front Mr Hopkinson, Bristol Cube Ginema (10 (16), Everpool Belusts Bar (17), Manchester Mint Lounge (18) www.minetaurshoek.com

NILS ØKLAND One of Norway's leading Hardwater Eddle players returns to the capital's East End venue. London Spitz, 29 September, 8pm, 020 7392 9032,

OXFORD IMPROVISERS Philip Wachsmann on wallstywalls and electronics. playing in various combinations with Oxford

Dominic Lash, Puts McPhail and Chris Stabbs. Oxford The Port Mahon, 7 September, Rom, £3, 07713 056202, www.oxfordimprovisors.com EVAN PARKER + MARK SANDERS + AMPERSAND A right of improvised music on the Kern coast.

Remagate Gallery lota, 1 October, 7:30pm, £5, 01843 853117, philliaslierviota ord JOHN PARISH Engratic West Country songwater and PJ Harvey collaborator plays a homecoming gig to promote

new album Good Upon A Little Time (Thrill larkest Rastol Cube Consta 24 Sentrepher 0117 907 4190 www.niheconama.com PERE UBU David Thomas and friends in a version of the Moders, 23 September, 7:30pm, free, www.tate, group that currently includes Wire writer Kerth

Moliné on guitar Brighton Concorde 2 (17) Septemberk, London Islanton Academy (18), Leads Ote Venetics (19), Nottrichem Resour Rooms (20), Dublin Village (21), Manchester Academy 3 (22), www.ubuprojes.net Fire Music saxophorast supported by ten-pace

PHARDAH SANDERS + THE AFRICAN IAZZ ALLSTARS group that includes Claude Depps, Tony Koff, Lucky Ranks, Fayer Virl., Bukky Lee and Lakan Babalola, London Barbican, 28 September, 7.30am, £20-£30, 0845 120 7536.

www.bestscan.onEuk OAMO SUZUKI Fa-Can states on his Newwooding Tour London The Spitz with guests to be confirmed (16 September), Chester Telford Warehouse with Marchiko (19) www.dareouzaki.de CHRISTIAN WALLUMROO ENSEMBLE rwegion quartet recording for ECM featuring N/s (N/and, Arve Henniksee and Per Oddwar Johanson perform without electronics or amplification, Geterhead See (26), Cardiff Norwedian Church (27), Lalestife Arts Centre. Nottingham venue the (28), London Spitz (29).

#### Club spaces

BACK IN YOUR TOWN beginning arrange design beginning by Ashley Weles, Gell Brend/Jeff Cloke/Stefeno Tedesco/Ashiev Whies Also Wilkoson & John Count and lac R Watson & Simon King London Red Rose, 15 September, 8'30-11pm, £5/£3, 020 7263 7265

BOAT-TING pellent monthly new music matrix with High Metoalfe & Guests: Sue Ferral's Homecoming Band with Parry Wallace, Ordon Tolson and One Fowler; post Germander Speedwell and The Rest Shaft Dechestra, London Yeaht Club, N September, 8pm, £5/£2.50, 020 8670 5094,

#### CURE MICROPLEX

usic events at Bristol's indie picture house Include French/Finnish sondwitting due and Young God recording artists Nr & Lau (3) Septembert: Grossy turbo-folk-punk from Vialka (15): ex-Mudbeney dutural Steve Tuner (18): minimal electropica from Kerth Bulledon Whomen plus Bugbrand's interpretation of Alvin

Militan's Blurt (30); and dedust stoco from The Chap (1 October), Bristol Cube Microplex, various times & prices, 0117 907 4190, www

#### ECHO CHAMBER

Monthly night put together by Akmes De Carteret, hast of Responsion PM's The Constitut Review Funest experimental and alternative music poetry and performence across all genres. Acts include El Sed, The Break-ups, Pantywaist and McDewis plus OJs, stand-up comedy, visuals by Lightning Rod and introductions by Richard Thomas, London Funky Mankey, 15 September and every third Thursday of the month, Born-2am, 63,020 7277 1803/020 7274 0803.

#### imbol/232@whoo couk FREE RADICALS Fine immensation monthly featured viola player

Charlotte Hug with percussionist Roger Turner, solo situr from Seme Actor, and the trio of Key Grant/Sylvia Hallett/Caroline Kraabel, London Red Rose Club, 1 September, Born, £5/£3. 07778 363492, acrard tempt/Remail.com

#### HE'S IN THE CUPBOARD This month's name for the Bohman Brothers'

improvised and experimental music evening which features OM, Rest (12 September); Roland Barranas & Paul Holweber &dam Bokerae. Addison Northwest/Calibeline Plusgers, Robert Ross & Graham MacKeachen (19% Sharon Gal & Jeramy Challender, Mike John & Will Evens and Coln Webster & Craw Tombs (26), London Bannington Centre, Barn, £4/£3, 07946 008 494

#### KLINKER GALSTON improved music and off the wall nechamone rish featuring Tame Foot Six Tray Places drum solo, John Turner (2 September); Caroline

Knobel & Charlotte Hug, Morvicous (6); tbc (9). Exten By Chridren (16), Matthew Lovett & Den Roberts (16): The Goy Bkz Band, The Crowmen (20): Stove Homes & Susanne Bramson (23): Sweet It (27's The Film Workshop Band, Broycle Clin See (30), London Sussex Tuesdays and Fndavs. 8:30pm, £5/£3, 020 8806 8216,

#### KLINKER NUNHFAC

Improved mast and of the wall performance club featuring Super Numer (1 September); Liz. Berdey (B): tbc (15); Arthur Brick (22); Skip features Verver Weston and Hurth Metcalfe, who also shows his films (29). Leaden by House. Trunders Rom 65/63,020 7732 0222

#### www.idunkeenhub.unfo SLOVENSKA FLECTRONIKA

Igwenian electronica might with Ambent Techno from Random Legic, four turntable scratch hinhon from Goleia, regical out and paste from Torul and visuals by Code, Stan Artworks, London ICA, 22 September, 9pm, £5/£4, 020 7930

#### 3647, www.lca.ent.uk CRIBIT OF CRAVITY Live experimental music monthly with Same

snewse expusions from Minimal Impact, and dutal psychouts from Keleidoghon, Brighton Marlborough Theatre, 20 September, B 30am.

£4/£3, 07779 242141, www.gortotarovitx.com he self-styled sonic buffet is back with five performances from Music For One from Casada on priller and effects: Buttrazine from Italy who extends his percussion with electronics; eclectic maltimedia artist Lawrence English from Australia: and London based electronic improvising due Achtid, London Charterhouse Ban Upstales, 14 September, 7:30-11:30pm, £4/£3, 020 7606 0858, vivv.scrawLore.uk

TRASH TRASH NOISE NEXT DOOR hyperactive art/noise duo Bruno And Mighel Are Smrling, breakcore and noise from Tokyo's Oversion, distorted C&W-isspired highog on toy samplers from Ooddodo; and Hungarian guitar playing inchapper Miklos Kemesci aka The Accountant performing with vocalist Lazy Susan Laston ICA 21 Sectember, Born, £6/free before

10cm, 020 7930 3647, www.sta.ont.sk Out There Items for inclusion in the October Issue should reach us by Friday 26 Aurost



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Tuesdays Spiri. With Savage Pencil and Sharon Gall FIFTY-FIFTY SOUND SYSTEM lavadove 11:30pm, Old Skool dab & registe

KOSMISCHE Seedeys I Open, Cosmic music MINING FOR GOLO

Englays Ipm With Johny Brown Attempte Tuesdays \$120pm (approprie mass) with The Hiller's Bibs Koof, Alex Currymans and Citye Bell

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ROUGH TRACE SHOP Thursdays noon. With Simon Russell SCRATCHING THE SURFACE Utyrante Tuesdays B 20pm With Mile Rannes SOLIO STEEL Wednesdays 11:30pm With Cold cut SOUND POETS EXPOSED

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Stree Barter more dun wijdstvin BBC MERSEYSIDE

95.8 FM, 1485 MW Sunday midnight 2am Avent sounds mixed

CABLE RADIO 89.8 FM (MILTON KEYNES) GARGEN OF EARTHLY GELIGHTS

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## **Epiphanic**



I thought I might turn to a pillar of salt. There they were before me, laid out in dozens of boxes, some 3000 records, or 30 linear feet in all, comprising a solid helf of my record collection. Scretch that: until the day before, they had been half of my record collection. But now they were property of Arnoeba Music, the behemoth record store on San Francisco's Height Street. They still bore some trace of me - the bases were labelled, for the sorters' convenience, "Electro - Sherburne", (How strange, that the age old system of provenance, more customarily reserved for fine art and antiquities, should trickle down all the way to black plastic discs manufactured, in some cases, only a few years before.) But within a day or so, they would begin filtering out into Amnebo's already overstutfed shelves, and from there into new homes, new collections; to be played, saved, sampled, discarded, or perhaps even resold on eBay, where

they'd fetch the kind of prices I couldn't be bothered to try for, Whatever their fate, they were no longer mine. That my records and I should cross paths one more time, here in the employees-only area of the cavernous record store, once a bowling alley, was coincidence. I was here to interview the shop's electronic music buyer for a documentary film, a last-chance appointment before I moved from San Francisco to Spain. Well, not such a coincidence, then - the records had come here to accommodate my move. My mother generously donated me basement space in her new condo in Portland, Oregon, but even maternal generosity has limits. To paraphrase Oscar Wilde, to sell half one's record collection may be regarded as a misfortune; to

ask one's mother to look after all of it is carelessness. I pould have kept them all, of pourse. Could have Imposed upon my more, or rented storage space, like all good Americans do. But really I was excited to reduce my holdings in heavy, hard-to-move things. As difficult as the selection was, as I sorted through a collection I'd spent more than two decades filling out, I was relieved to see them go.

Again and again, people who know me - that is to say, people who have seen my messy apartment. where every inch of wall space was occupied by shehing units, where empty album sleeves climbed toward the ceiling, where to get to my desk, you had to step over rows of records filing out from the walls ask, "Why? How did you do it?" ("You're not married," said one of the Amoeba employees who came to appraise my collection, shaking his head,) It's not

something I've figured out an answer to yet, really Only that I knew it was time. The chaos of my collection had come to feel tike a burden. The difficulty of locating what I wanted to hear was absurd; finding doubles (or triples) of records I didn't even know I owned single copies of made me feel like any other retail-addicted slob. Discovering albums I hadn't opened by artists I didn't know existed should have offered a sense of possibility, but too often it felt I might have raised the down payment to a house, or

perhaps launched a label of my own. After all, what's the trade-off between collecting and creating? In the past year I've returned, after 15 years, brimming with cran and repeated his pronouncement. to making music of my own. Perhaps to compensate for my last Great Unburdening, when at the wise old age of 18 I signed on for the guitarrorist [thad and sold my Korg Poly B00 and Oberheim Matrix-8, I've spent the last eacht months giving myself carpal tunnel syndrome twisting the knobs on newly purchased gearboxes. And somehow when sleeping, eating and doing paid work tie for a distant fourth place to twidding until down, the prospect of poring through

my old records doesn't even make it over the finish line. Does this spell doom for my career as a critic? Perhaps. (Will Liet you hear what I've done "Every passion borders on the chaotic, but the collector's passion borders on the chaos of memones."

That's Walter Benjamin writing on book collecting, in an essay obviously applicable to record collectors. Nick Homby would love the idea. I'm sure, what with his High Fidelity protagonist arranging his report polination abronologically by life event. But I've never cared much for that kind of autobiographical impulse; never once did I feel the urge to organise my records by date acquired, though I've often dreamed of ordering them according to the colour of their spines. Call me an aesthete or a would be amnessa;; It's all the same

It's anyone's guess as to whether my father was a worse packrat than I. Perhaps it's a blessing that he was deaf; our family home was merely full of trinkets, photographs and rocks - lots of rocks, which my father out, or polished, or simply let be in the pebbly driveway, as though returning them to their origins. I'm the one who introduced rock to the house - death rock, punk rock, indic rock. At one point, when was 15 or so, my mother pulled me aside and said

with a scowl. "Where does your allowance 40? If I didn't know better I'd think you were doing drugs." She knew better, of course - all she had to do was look at my room, at the stacks of york LPs and Massaum Rock 'n' Rolls and the posters of Siguroue and Sonic Youth on the walls, to figure out where that money went

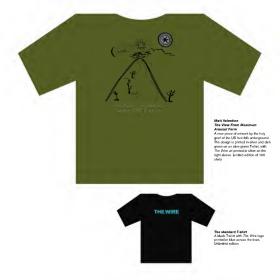
Shortly before my dad pessed away this past January, this famous harbourer of objects pulled my proffigate, a reminder that without this ridiculous habit, mother close. He had fretted about what child or grandled would get which gewigaw, but now he only said quietly, his throat clotted with cancer, "None of it matters." He gestured toward an imaginary shelf the kind of thing one can only know with certainty in the last days of one's life, when a near century's worth of prevarications and relativisms becomes as clear as an eyedropper full of Oxycontin. "None of this

stuff matters. And so it was with relief that I out my holdings in half and watched it be carted off by three young men who strained and cursed under the load. And white it was with some penis that I encountered 'my' records one more time, there in Amoetra's sorting section, it wasn't without a sense of promise. Imagine that all of these objects of mine could, conceivably, enter 3000 individual homes. My chaos of memories, scrubbed clean and sent off to seed a forest of moments-to-be. As I was preparing to leave Amoeba's sorting area,

my eyes strayed from my orphaned wax to wander over boxes of backstock, falling upon a familiar image: El General, the Panamanian dancehall don, I'd discovered him white backpacking in Ecuador, in 1991. I didn't want to carry the viryl home, though, so a Ouito music shop offered to tape me the record for the price of a blank cassette, plus one dollar (Sorry, FI - I doubt you made much on that deal.) I'd been looking for this record - home to such proto-reggeeton hits as "Te Ves Buena" and "Muévalo" - for 14 years now. "Yo, Mike," I said, nudging my employee friend, "Could you price that for me? I need it." Dutifully, Mike tasked the record - \$2.99, not even a dent in what I'd just been paid for my sacrifice. El General grinned up at me from between my eager fingers, his face as ridiculous

as my own fixation. I said my goodbyes, hit the cashier and forked over three bucks and change, with tax - and walked out onto Haight Street, 2999 records lighter than I'd

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THE WORLD

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VARIAS SJR LP/CD 117 AS MERICENARIAS S.H.LP/CID 117

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